



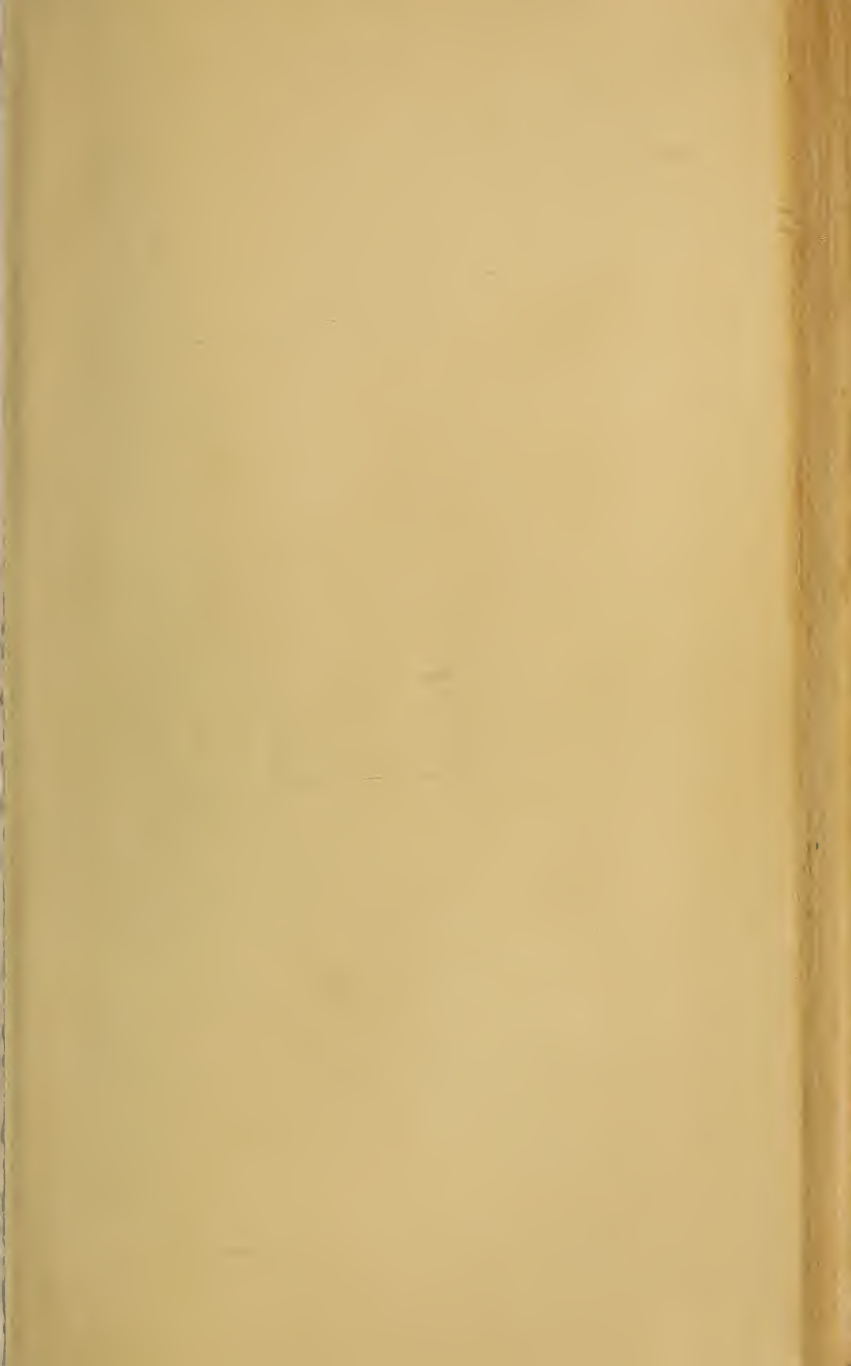


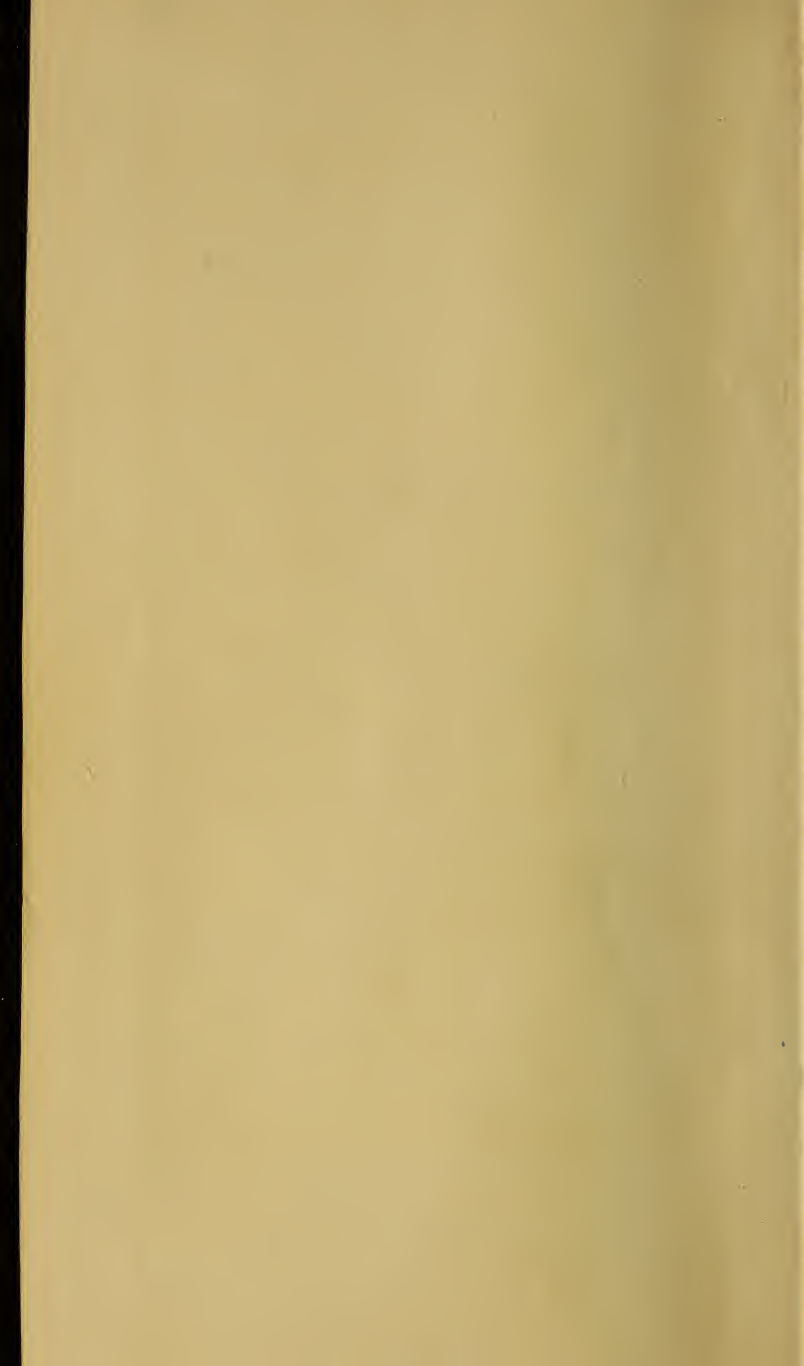
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Pomey, Francois Antoinette  
" THE

# PANTHEON,

REPRESENTING THE

*FABULOUS HISTORIES*

OF THE

## HEATHEN GODS

AND

MOST ILLUSTRIOUS HEROES;

IN A PLAIN AND FAMILIAR METHOD, BY WAY OF DIALOGUE.

BY ANDREW TOOKE, A. M.

ILLUSTRATED BY TWENTY-EIGHT PLATES.

THE THIRTY FIRST EDITION, REVISED AND CORRECTED.

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# CONTENTS.

INTRODUCTION	-	Page 1
PART I. The Celestial or Heavenly Gods	-	10
The Celestial Goddesses	-	78
PART II. The Terrestrial or Earthly Gods	-	124
The Terrestrial Goddesses	-	150
The Gods of the Woods, and Rural Gods	-	176
The Goddesses of the Woods	-	187
The Nymphs	-	199
The Inferior, Rural Deities	-	204
PART III. The Marine Gods, or Gods of the Sea	-	207
The Monsters of the Sea	-	214
PART IV. The Infernal Deities	-	219
The Fates	-	230
The Furies	-	231
The Judges of Hell	-	234
The most famous of the Condemned in Hell	-	235
The Monsters of Hell	-	270
The <i>Elfsin</i> Fields	-	275
PART V. The Subordinate and Miscellaneous Deities	-	277
PART VI. The Adscriptitious Gods, Demi-gods, and Heroes	-	294
APPENDIX. The Virtues and Vices which have been deified	-	341

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Gift.

W. L. Shoemaker

7 S '06



## TO THE READER.

*IT is confessed, that there are already many books published on the present subject, two or three of which are in our own tongue; and these, without doubt, will, by some men, be thought enough. But since this can be the opinion but of a few, and these unexperienced people, it has been judged more proper to regard the advice of many grave persons of known skill in the art of teaching; who, though they must acknowledge that Goodwin, in his Antiquities, has done very well in the whole, yet cannot but own that he has been too short in this point: that Rosse also, though he deserves commendation for his Mythology, is yet very tedious, and as much too large; and that Galtruchius, as M<sup>r</sup> Affigny has translated and dish'd him out to us, is so confused and artless in his method, as well as unfortunate in his corrections, that it in no wise answers the purpose it was designed for; and hereupon this work was recommended to be translated, being first well approved by learned gentlemen, as is abovementioned, for its easy method, and agreeable plainness. Besides, it having been written by so learned a person, and that for the use of so great a prince, and so universally received in our neighbour nations, as to have sold several impressions in a short time, there was no room to doubt of its being well received here. As for the quotations out of the Latin poets, it was considered a while, whether they should be translated or not; but it was, at last, judged proper to print them in English, either from those who already rendered them well, or, where they could not be had, to give a new translation of them, that so nothing of the whole work might be out of the reach of the young scholar's understanding, for whose benefit chiefly this version was intended. In this impression, care has been taken, not only to move the citations to the ends of the pages, sections, or chapters, which before lying in the body of the discourse, and making part*

TO THE READER.

of it, the sense was greatly interrupted, the connection disturbed, and thereby a confusion often created in the understandings of some of those younger scholars, into whose hands it was put, by such an undue and improper mixture of English and Latin, of prose and verse; but further, to make it still more plain and familiar, and thereby better suited to their capacity, and more proper for their use, such ambiguous expressions and obscure phrases have been removed, and such perplexed periods rectified, as had been found either to cause misunderstanding of the author's meaning, or to lead the scholar into barbarism, in rendering any part of it into Latin, when such translations have been imposed as a task. And lastly, a complete and significant Index, instead of a verbal one before, has been added to this impression, whereby anything material in the whole book may be readily found out; the usefulness of which need not be mentioned here, since the want of it, in all former editions, has been much complained of by most of those many masters who have made use hereof in their schools.

Charterhouse,  
June 30, 1713.

ANDREW TOOKE.

\* \* \* In this thirty-first edition, the citations are all placed at the bottom of the pages, and several errors and omissions rectified, by referring to the different authors. The text also has undergone a revision, and received some material emendations.

THE  
FABULOUS HISTORIES  
OF THE  
HEATHEN GODS.

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INTRODUCTION.

CHAPTER I.

THE APPROACH TO THE PANTHEON \*. THE  
ORIGINAL OF IDOLATRY.

*Palæophilus.*

WHAT sort of building is that before us, of so unusual a figure? I think it is round, unless the distance deceives my sight.

*Mystagogus.* You are not deceived. It is a place well deserving to be visited in this, the queen of cities. Let us go and view it, before we go to any other place.

*P.* What is its name?

*M.* The *Fabulous Pantheon*. That is, the *Temple of all the Gods*, which the superstitious folly of men have

\* The Pantheon, at Rome, was built by M. Agrippa, son-in-law to Augustus Cæsar, and (according to the signification of its name) dedicated to the honour of all the Gods, every of whose images were placed in several niches round the same. The building with some diminution continues to this day, only pope Boniface IV reconsecrated it to the worship of the Virgin Mary, and all the Saints male and female. It is now called the Church of S. Maria Rotonda.

feigned, either through a gross ignorance of the true and only God, or through a detestable contempt of him.

*P.* What was the occasion of the feigning of many Gods ?

*M.* Many causes of this may be assigned, but <sup>a</sup> these four were the principal ones, upon which, as upon so many pillars, the whole frame of this fabric depends.

1. *The first cause of Idolatry was the extreme folly <sup>b</sup> and vainglory of men, who have denied to Him, who is the inexhausted fountain of all good, the honours, which they have attributed to muddy streams: Digging, <sup>c</sup> as the holy prophet complains, to themselves broken and dirty cisterns, and neglecting and forsaking the most pure fountain of living waters.* It ordinarily happened after this manner. <sup>d</sup> If any one did excel in stature of body, if he was endued with greatness of mind, or noted for clearness of <sup>e</sup> wit, he first gained to himself the admiration of the ignorant vulgar; this admiration was by degrees turned into a profound respect, till at length they paid him greater honour than men ought to receive, and ascribed the man into the number of the Gods: while the more prudent were either carried away by the torrent of the vulgar opinion, or were unable, or at least afraid, to resist it.

2. *The sordid flattery of subjects toward their princes was a second cause of Idolatry.* For, to gratify their vanity, to flatter their pride, and to sooth them in their self-conceit, they erected altars, and set the images of their princes on them; to which they offered incense, in like manner as to the Gods; <sup>f</sup> and many times also, while they were yet living.

3. *A third cause of Idolatry was an <sup>g</sup> immoderate love of immortality in many, who studied to attain to it, by leav-*

<sup>a</sup> Vid. Euseb. Laſtant. Clem. August. Plat. Cic. <sup>b</sup> Sap. xiv. 14.  
<sup>c</sup> Jerem. ii. 13. <sup>d</sup> Diodor. l. 17. Plut. in Lyſand. <sup>e</sup> Val. Max. l. 8. c. ult. Cic. de Rep. apud Aug. de Civ. Dei. 3. <sup>f</sup> Athen. l. 6. deipnoſoph. c. 6. de Demetrio Poliorcete. Sueton. in Julio, c. 76 & 84. <sup>g</sup> Pontan. l. 1. c. de Saturn.

ing effigies of themselves behind them; imagining that their names would still be preserved from the power of death and time, so long as they lived in brass, or, as it were, breathed in living statues of marble, after their funerals.

4. <sup>h</sup> *A preposterous desire of perpetuating the memories of excellent and useful men to future ages, was the fourth cause of Idolatry* <sup>i</sup> For, to make the memory of such men eternal, and their names immortal, they made them *Gods*, or rather called them so.

P. But who was the first contriver and assertor of false Gods?

M. <sup>k</sup> *Ninus* the first king of the *Assyrians* was, as it is reported; who to render the name of his father *Belus*, or *Nimrod*, immortal, worshipped him with divine honour after his death.

P. When, and in what manner, do they say that happened?

M. I will tell you. After *Ninus* had conquered many nations far and near, and built the city, called after his name, *Nineveh*; in a public assembly of the *Babylonians* he extolled his father *Belus*, the founder of the empire and city of *Babylon*, beyond all measure, as his manner was; representing him, not only worthy of perpetual honour among all posterity, but also of an immortality among the Gods above. Then he exhibited a statue of him, curiously and neatly made, to which he commanded them to pay the same reverence that they would have given to *Belus* alive: he also appointed it to be a common sanctuary to the miserable, and ordained, That if at any time an offender should fly to this statue, it should not be lawful to force him away thence to punishment. This privilege easily procured so great a veneration to the dead prince, that he was thought more than a man, and therefore was created a God, and called *Jupiter*, or as others write, *Saturn* of *Babylon*; where

<sup>h</sup> Thucyd. l. 7. Plutarch. Apophth. Lacon. 4. Cic. de Nat. Deor. 1. 1. Sap. 14, 15. <sup>i</sup> Vid. Annal. Salian. anno 2000. <sup>k</sup> Hier. 12. Ezech. & in Oseam.

a most magnificent temple was erected to him by his son, and dedicated with variety of sacrifices, in the two thousandth year of the world, which was the last year but one of the life of *Noah*. And from this, as from a pestilential head, the sacrilegious plague of idols passed, by a kind of contagion, into other nations, and dispersed itself every where about.

*P.* What! Did all other nations of the world worship *Belus*?

*M.* All, indeed, did not worship *Belus*; but, after this beginning of Idolatry, several nations formed to themselves several Gods; receiving into that number not only mortal and dead men, but brutes also; and, which is a greater wonder, even the most mean and pitiful inanimate things. For it is evident, from the authority of innumerable writers, that the *Africans* worshipped the heavens, as a God; the *Persians* adored fire, water, and the winds; the *Lybians*, the sun and moon; the *Thebans*, sheep and weefels; the *Babylonians* of *Memphis*, a whale; the inhabitants of *Mendes*, a goat; the *Thessalians*, storks; the *Syrophœnicians*, doves; the *Egyptians*, dogs, cats, crocodiles, and hawks; nay, leeks, onions, and garlic. Which most senseless folly <sup>1</sup> *Juvenal* wittily exposes.

*P.* But certainly the ancient inhabitants and most wise citizens of *Rome* did not so sottishly receive those images of vain Gods, as those barbarous nations did, to whom they were superior, not only in arms and humanity, but in wit and judgment.

*M.* You are mistaken, sir; for they exceeded even those barbarians in this sort of folly.

*P.* Say you so?

*M.* Indeed. For they reckoned among their Gods, and adored not only beasts and things void of all sense; but, which is a far greater madness, they worshipped

<sup>1</sup> *O sanctas gentes, quibus hæc nascuntur in hortis  
Numina* —

*Juv. l. v.*

Religious nations sure, and bless'd abodes,  
Where ev'ry orchard is o'errun with Gods.

also murderers, adulterers, thieves, drunkards, robbers, and such-like pests of mankind.

*P.* How many, and what kind of Gods did the *Romans* worship?

*M.* It is scarce possible to recount them: when, beside their own country Gods and family Gods, all strange Gods that came to the city were made free of it. Whence it came to pass, in time, that when they saw their precincts too narrow to contain so many, necessity forced them to send their Gods into colonies, as they did their men. But these things, which I cursorily tell you, you will see more conveniently and pleasantly by and by, with your own eyes, when you come into this *Pantheon* with me; where we are now at the door. Let us enter.

## CHAPTER II.

THE ENTRANCE INTO THE PANTHEON. A DISTRIBUTION OF THE GODS INTO SEVERAL CLASSES.

*P.* GOOD Heavens! What a crowd of *dead Deities* is here, if all these are Deities, whose figures I see painted and described upon the walls?

*M.* This is the smallest part of them. For the very walls of the city, although it be so large, much less the walls of this temple, cannot contain even their *titles*.

*P.* Were all these Gods of the same order and dignity?

*M.* By no means. But as the *Roman People* were distributed into three ranks; namely, of <sup>m</sup> *senators* or *noblemen*, *knights* or *gentlemen*, *plebeians* or *citizens*; as also into <sup>n</sup> *noble*, *new-raised*, and *ignoble* (of which the *new-raised* were those, who did not receive their nobility from their ancestors, but obtained it themselves by their own virtue); so the *Roman Gods* were divided, as it were, into three classes.

<sup>m</sup> *Patricii, equites, et plebei.* <sup>n</sup> *Nobiles, novi, et ignobiles.* Cic. pro *Muræn.*

The first class is of ° *Superior Gods*, for the people paid to them a higher degree of worship; because they imagined that these Gods were more eminently employed in the government of this world. These were called also <sup>p</sup> *Select*, because they had always had the title of *Celestial Gods*, and were famous and eminent above others, of extraordinary authority and renown. Twelve of these were styled <sup>q</sup> *Consentes*; because, in affairs of great importance, *Jupiter* admitted them into his council. The images of these were fixed in the *Forum* at *Rome*: six of them were males, and six females; commonly, without other additions, called the *Twelve Gods*; and whose names *Ennius* comprises in <sup>r</sup> a distich.

These *Twelve Gods* were believed to preside over the *twelve months*; to each of them was allotted a month; *January* to *Juno*, *February* to *Neptune*, *March* to *Minerva*, *April* to *Venus*, *May* to *Apollo*, *June* to *Mercury*, *July* to *Jupiter*, *August* to *Ceres*, *September* to *Vulcan*, *October* to *Mars*, *November* to *Diana*, *December* to *Vesta*.  
<sup>s</sup> They likewise presided over the twelve celestial signs. And if to these twelve *Dii Consentes* you add the eight following, *Janus*, *Saturnus*, *Genius*, *Sol*, *Pluto*, *Bacchus*, *Tellus*, and *Luna*, you will have twenty, that is, all the *Select Gods*.

The *second* class contains the Gods of lower rank and dignity, who were styled *Dii Minorum Gentium*; because they shine with a less degree of glory, and have been placed among the Gods, as <sup>t</sup> *Cicero* says, by their own merits. Whence they are called also <sup>u</sup> *Adscriptitii*

• *Dii Majorum Gentium.*    <sup>p</sup> *Selecti.*    <sup>q</sup> *Consentes*, quasi consentientes. *Senec. l. 2. Quæst. Nat. Lucian. dial. de Deorum concil. Plaut. in Epidico.*

<sup>r</sup> *Juno, Vesta, Minerva, Ceres, Diana, Venus, Mars, Mercurius, Neptunus, Jupiter, Vulcanus, Apollo.*

*Dempster paralip. ad c. 3.*

In posteriore hoc versu alii legunt Jovis, non Jupiter; et melius meo judicio; olim enim Jovis in nominativo dicebatur; elisâ, metri gratiâ, ultimâ literâ. *Rosin. Antiq. l. 2.*    <sup>s</sup> *Manilii Astron. l. 2.*  
<sup>t</sup> *De Nat. Deor. 2.*    <sup>u</sup> *Var. apud August.*



*Minuscularii*, <sup>w</sup> *Pu'atitii*, and <sup>x</sup> *Indigetes*: because now they wanted nothing; or because, being translated from this earth into heaven, they conversed with the Gods; or being fixed, as it were, to certain places, committed peculiarly to their care, they dwelt in them, to perform the duty entrusted to them<sup>y</sup>. Thus *Aeneas* was made a God, by his mother *Venus*, in the manner described by *Ovid*<sup>z</sup>.

The Gods of the *third* and *lower* class are sometime<sup>v</sup> called <sup>a</sup> *Minuti*, *Vesci*, and *Miscellanei*, but more usually <sup>b</sup> *Semones*, whose merits were not sufficient to gain them a place among the *celestial* Gods; yet their virtues were such, that the people thought them superior to mortal men. They were called <sup>c</sup> *Patellarii*, from certain small <sup>d</sup> dishes, in which the ancients offered to the Gods their sacrifices, of which <sup>e</sup> *Ovid* makes mention.

To these we ought to adjoin the Gods called <sup>f</sup> *Novensiles*, which the *Sabines* brought to *Rome* by the command of king *Tatius*; and which were so named, as some say, because they were <sup>g</sup> latest of all reckoned a-

<sup>w</sup> Lucian dial. de Deor. concil.    <sup>x</sup> Indigetes quòd nullius rei indigerent, quòd in Diis agerent, vel quòd in iis (sc. locis) degerent. Serv. in *Æn.* 12.    <sup>y</sup> Liv. l. 1.

<sup>z</sup> *Lustratum genitrix divino corpus odore  
Unxit, et ambrosiâ cum dulci nectare mixta  
Contigit os, fecitque Deum, quem turba Quirini  
Nuncupat Indigetem, temploque, arisque recepit.*    Met. 14.

His mother then his body purify'd,  
Ancients with sacred odours, and his lips  
In nectar mingled with ambrosia d'ps;  
So deify'd; whom Indiges *Rome* calls,  
Honour'd with altars, shrines, and festivals.

<sup>a</sup> Hor. Carm. 3.    <sup>b</sup> *Semones* vulgò dicebantur quasi semi-homines, antiqui enim *hominem* dicebant *homonem*. Ap. Guther. de jur. Man. l. 1. c. 4.    Lips. l. 2. ante lect. 2. 13.    <sup>c</sup> Plaut. in *Cistell.*

<sup>d</sup> Fulgent. Placid. ad *Chalcid.*

<sup>e</sup> *Fert missos Vestæ pura patella cibos.*    Fast. 6.  
To *Vesta's* deity, with humble mess,  
In cleanly dish serv'd up they now address.

<sup>f</sup> Liv. l. 8.    Varro de linguâ Lat.    <sup>g</sup> Quod novissimi omnium inter Deos numerati sint.

mong the Gods; or because they were <sup>h</sup> presidents over the changes, by which the things of this world subsist. *Circius* believes them to have been the strange Gods of conquered nations; whereof the numbers were so vast, that it was thought fit to call them all in general <sup>i</sup> *Novensiles*, lest they should forget any of them. And lastly, to this class also we must refer those Gods and Goddesses by whose help and means, as <sup>k</sup> *Cicero* says, men are advanced to heaven, and obtain a place among the Gods; of which sort are the principal Virtues, as we shall particularly show in its proper place.

### CHAPTER III.

#### A VIEW OF THE PANTHEON. A MORE COMMODIOUS DIVISION OF THE GODS.

*P.* I CAST my eyes very curiously every where about me, and yet I do not see the three classes of the Gods, which you have just now described.

*M.* Because there is made here another and more convenient division of them; which we will follow also, if you please, in our discourse.

*P.* How can I deny myself that most useful pleasure, which I shall reap from your conversation?

*M.* You see that the three classes, which I mentioned to you, are here divided into six, and painted upon the several parts of the *Pantheon*. 1. You see the *Celestial* Gods and Goddesses upon an arch. 2. The *Terrestrial*, upon the wall on the right hand. 3. The *Marine* and *River* Gods upon the wall on the left. 4. The *Infernal*, upon the lower compartment by the pavement. 5. The *Minuti* or *Semones*, and *Miscellanei* before you. 6. The *Adscriptitii* and *Indigetes* behind you. Our discourse shall likewise consist of six parts; in each of which I

<sup>h</sup> Novitatum præsidēs, quæd omnia novitate consent aut redintegrentur. Apud Gyr. synt. 1. <sup>i</sup> Arnob. 3. adv. Gentes. <sup>k</sup> De Nat. Deor. 2.

shall lay before you whatever I have found most remarkable among the best authors upon this subject, if you can bear with my talkativeness.

*P.* Sir, you jest when you call it talkativeness. Can any discourse be more pleasant to me?

*M.* Then, since it pleases you, let us sit down together awhile; and, as the place is free from all company, we will take a deliberate view of the whole army of Gods, and inspect them one after another; beginning, as is fit, with the *Celestial*, and so with *Jove*, according to the direction of the <sup>1</sup> poet.

<sup>1</sup> *Ab Jove principium Musæ: Jovis omnia plena.*

Virg. Ecl. 3.

From the great father of the Gods above  
My Muse begins: for all is full of *Jove*.

## PART I.

## OF THE CELESTIAL DEITIES.

## CHAPTER I.

## SECT. I. JUPITER. HIS IMAGE.

THE *Gods*, commonly called *Celestial*, are these that follow: *Jupiter*, *Apollo*, *Mars*, *Mercury*, and *Bacchus*. The *celestial Goddesses* are *Juno*, *Vesta*, *Minerva* or *Pallas*, *Venus*, *Luna*, and *Bellona*. We will begin with *Jupiter*, the king of them all.

*P.* Where is *Jupiter*?

*M.* Look up to the arch. You may easily know him by his habit. He is <sup>a</sup> the father and king of Gods and men, whom you see sitting in a throne of ivory and gold, under a rich canopy, with a beard, holding thunder in his right hand, which he brandishes against the Giants at his feet, whom he formerly conquered. His sceptre, they say, is made of cypress, which is a symbol of the eternity of his empire, because that wood is free from corruption <sup>b</sup>. On his sceptre sits an eagle, either because he was brought up by it <sup>c</sup>, or heretofore an eagle resting upon his head, portended his reign; or because in his wars with the giants <sup>d</sup>, an eagle brought him his thunder, and thence received the title of *Jupiter's armour-bearer* <sup>e</sup>. He wears golden shoes, and an

<sup>a</sup> Divûs pater, atque hominum rex. Virg. *Æn.* 1. Pausan. in *Eliac.* Lucian. de *Sacrif.* <sup>b</sup> Apud Laert. 1. 8. <sup>c</sup> Mæro ap. *Nat. Com.* <sup>d</sup> Serv. in *Æn.* 1. <sup>e</sup> *Jovis armiger.* Virg. *Æn.* 5.





embroidered cloak, adorned with various flowers and figures of animals. This cloak *Dionysius* the tyrant, as is said, took from him in *Sicily*, and giving him a woollen cloak instead of it, said, *That would be more convenient for him in all seasons, since it was warmer in the winter, and much lighter in the summer.* Yet let it not seem a wonder to you, if by chance you should see him in another place, in another dress: for he is wont to be decked in several fashions, according to the various names he assumes, and according to the diversity of the people among whom he is worshipped. Particularly, you will smile when you see him among the <sup>s</sup> *Lacædæmonians* without ears; whereas the *Cretans* are so liberal to him in this particular, that they give him four. So much for the figure of *Jupiter*. For, if it were my design to speak of his statue, I should repeat here what <sup>b</sup> *Verrius* says, that his face upon holydays ought to be painted with vermilion; as the statues of the rest of the Gods also used to be smeared with ointments, and adorned with garlands, according to an observation of <sup>i</sup> *Plautus*.

*P.* Was the power of darting thunder and lightning in the hands of *Jupiter* only?

*M.* The learned <sup>k</sup> *Hetrurians* teach us, that this power was committed to nine Gods; but to which of them it does not plainly appear. Some, beside *Jupiter*, mention *Vulcan* and *Minerva*; whence the phrase, *Minervales manubiæ*, signifies thunder (as the books of those ancient *Hetrusci* called strokes of thunder *manubias*) because the noxious constellation of *Minerva* is the cause of tempests in the vernal equinox. <sup>l</sup> Others say, that thunder was also attributed to *Juno*, to *Mars*, and to the *south wind*; and they reckon up several kinds of thunders; *fulmina* <sup>m</sup> *peremptalia, pestifera, popularia, perversa, renovativa, ostentatoria, clara, familiaria, bruta,*

<sup>f</sup> Cic. de Nat. Deor. 3.      <sup>g</sup> Plaut. de Osir. & Isid.      <sup>h</sup> Ap.  
Guther. de jur. Man. Plin. l. 33. c. 7.      <sup>i</sup> In Asinar.      <sup>k</sup> Plin.  
l. 2. c. 51. Serv. in Æn. 1. 2.      <sup>l</sup> Serv. in Æn. 8.      <sup>m</sup> Plin.  
l. 2. c. 43, 51, 52. Amm. Marcel. l. 2.

*consiliaria*. But the *Romans* commonly took notice of no more than two; the <sup>n</sup> *diurnal* thunder, which they attributed to *Jupiter*; and the <sup>o</sup> *nocturnal*, which they attributed to *Summanus*, or *Pluto*. Now let us go on to *Jupiter's* birth.

SECT. 2. JUPITER'S DESCENT AND EDUCATION.

P. WHO were *Jupiter's* parents?

M. One answer will not fully satisfy this one question, since there is not one *Jupiter*, but many, who are sprung from different families. <sup>p</sup> Those who were skilled in the Heathen Theology, reckon up three *Jupiters*; of which the first and second were born in *Arcadia*. The father of the one was *Æther*; from whom *Proserpine* and *Liber* are said to be born. The father of the other was *Cœlus*; he is said to have begot *Minerva*. The third was a *Cretan*, the son of *Saturn*, whose tomb is yet extant in the isle of *Crete*. <sup>q</sup> But *Varro* reckoned up three hundred *Jupiters*; <sup>r</sup> and others reckon almost an innumerable company of them; for there was hardly any nation that did not worship a *Jupiter* of their own, and suppose him to be born among themselves. But of all these, the most famous *Jupiter*, according to the general opinion, is he, whose mother was *Ops*, and whose father was *Saturn*; to whom therefore all that the poets fabuloussly writ about the other *Jupiters*, is usually ascribed.

P. Where, and by whom, was this *Jupiter* educated?

M. He was educated where he was born, that is, upon the mountain *Ida* in *Crete*; but by whom, the variety of opinions is wonderful. <sup>s</sup> Some affirm, that he was educated by the *Curetes* and *Corybantes*; some say, by the *Nymphs*; and some, by *Amalthea*, the daughter of *Melissus*, king of *Crete*. Others, on the contrary,

<sup>n</sup> Κερανοβόλια νυκτερινά, κερανοβόλια ημερινά.      <sup>o</sup> Ap. Gu-  
ther. de jur. Man. l. 1. c. 3.      <sup>p</sup> Cic. de Nat. Deor. 3.      <sup>q</sup> A-  
pud Aug. de Civ. Dei.      <sup>r</sup> Euseb. Cœl. l. 2. præp. Evang.  
<sup>s</sup> Vid. Nat. Com. in Jove.



have recorded, that the bees fed him with honey : others, that a goat gave him milk. Not a few say, that he was nourished by doves ; some, by an eagle ; many, by a bear. And further, it is the opinion of some, concerning the aforesaid *Amalthæa*, that she was not the daughter of *Meliffus*, as we now mentioned ; but the very goat which suckled *Jupiter*, whose † horn, it is said, he gave afterward to his nurses, with this admirable privilege, that whoever possessed it, should immediately obtain every thing that he desired. They add besides, that after this goat was dead, *Jupiter* took her skin and made a shield of it ; with which he singly combated the Giants ; whence that shield was called *Ægis* <sup>u</sup>, from a *Greek* word that signifies a *she-goat*, which at last he restored to life again, and, giving her a new skin, placed her among the celestial constellations.

### SECT. 3. EXPLOITS OF JUPITER.

*P.* WHEN *Jupiter* was grown a man, what did he perform worthy of memory ?

*M.* He overcame, in war, the *Titans* and the *Giants*, of whom we shall say more when we speak of *Saturn*. He also delivered his father *Saturn* from imprisonment ; but afterward deposed him from the throne, and banished him, because he formed a conspiracy against him ; and then divided the paternal inheritance with his two brothers, *Neptune* and *Pluto* ; as more largely will be shown in its proper place, when we speak of each of them apart. In fine, he so assisted and obliged all mankind by the great favours which he did, that he not only thence obtained the name of <sup>w</sup> *Jupiter*, but he was advanced also unto divine honours, and was esteemed the common father both of Gods and men. Among some of his most illustrious actions, we ought to remember the story of *Lycaon*. For, when *Jupiter* had heard a report con-

† Cornu Amalthææ.    <sup>u</sup> Ἀπὸ τῆς αἰγῆς.    <sup>w</sup> *Jupiter*, quasi juvans Pater. Cic. de Nat. Deor. 2.

cerning the wickedness and great impiety of men, it is said that he descended from heaven to the earth, to know the real truth of it; and, that being come into the house of *Lycaon*, king of *Arcadia*, where he declared himself to be a God, while others were preparing sacrifices for him, *Lycaon* derided him: nor did he stop here, but added an abominable wickedness to his contempt; for, being desirous to try whether *Jupiter* was a God, as he pretended, he kills one of his domestic servants, roasts and boils the flesh of him, and sets it on the table as a banquet for *Jupiter*; who, abhorring the wretch's barbarity, <sup>x</sup> fired the palace with lightning, and turned *Lycaon* into a wolf.

*P.* Are there no exploits of his?

*M.* Yes, indeed; <sup>y</sup> but they are very lewd and dishonorable: I am almost ashamed to mention them. For, was there any kind of lewdness of which he was not guilty? or any mark of infamy that is not branded upon his name? I will only mention a few actions of this sort among many.

1. In the shape of a *crow* <sup>z</sup> he ruined his sister *Juno*, who was born at the same birth with him, deluding her with promises of marriage: and how many women does that pretence delude even now?

2. He violated the chastity of *Danae*, the daughter of *Acrifus*, king of the *Argives*, though her father had shut her up in a tower; because the oracle had foretold, that he should be slain by his grandson. For, changing himself into a <sup>a</sup> shower of gold, he slid down through the roof and tiles of the place into the lady's lap. And, indeed, what place is there so fortified and guarded, into which love cannot find passage? Is there any heart so very hard and stubborn, that money cannot soften it? What way is not safe, what passage is not open, what undertaking is impossible <sup>b</sup> to a God, who turns himself into money to make a purchase?

<sup>x</sup> Ovid. Met. 1.      <sup>y</sup> Apollon. Argon. 4.      <sup>z</sup> Doroth. 2.  
Metam.      <sup>a</sup> Ovid. Met. 4.      <sup>b</sup> Converso in pretium Deo. Hor.  
Carm. 3.

3. He corrupted <sup>c</sup> *Leda*, the wife of *Tyndarus*, king of *Lacœnia*, in the similitude of a *swan*: thus a fair outside oftentimes veils the foulest temper, and is a beautiful cover to a most deformed mind.

4. He abused <sup>d</sup> *Antiope*, the wife of *Lycus*, king of *Thebes*, in the likeness of a *satyr*.

5. He defiled <sup>e</sup> *Alcmena*, the wife of *Amphytrion*, in her husband's absence, in the likeness of *Amphytrion* himself.

6. He inflamed <sup>f</sup> *Ægina*, the daughter of *Æsophus*, king of *Bœotia*, with love, in the similitude of *fire* (a lively representation of his crime) and robbed her of her chastity.

7. He deflowered <sup>g</sup> *Clytoris*, a virgin of *Theffalia*, a great beauty, by turning himself into—What? O ridiculous! into an *ant*. And many times, indeed, it happens, that great mischiefs arise from very small beginnings.

8. He debauched <sup>h</sup> *Calisto*, the daughter of *Lycœon*, king of *Arcadia*, counterfeiting, which is very strange, the modesty and countenance of *Diana*. And yet he did not protect her from the disgrace that afterward followed. For as she began to grow big, and washed herself in the fountain with *Diana*, and the other nymphs, her fault was discovered, and herself shamefully turned away by *Diana* first, then changed by *Juno* into a *bear*. But, why do I say shamefully? when her disgrace was taken away by *Jupiter*, who advanced this *bear* into heaven, and made it a constellation; which by the *Latins* is called *Ursa Major*, and by the *Greeks*, *Helice*.

9. He sent an <sup>i</sup> *eagle* to snatch away the pretty boy *Ganymede*, the son of *Tros*, as he hunted upon the mountain *Ida*. Or rather he himself, being changed into an *eagle*, took him into his claws, and carried him up to heaven. He offered the same violence to *Asteria*, the daughter of *Cœus*, a young lady of the greatest modesty,

<sup>c</sup> Arat. in Phœnom.

<sup>d</sup> Ovid. Met. 6.

<sup>e</sup> Idem ibid.

<sup>f</sup> Idem ibid.

<sup>g</sup> Arnob. ap. Gyr.

<sup>h</sup> Bocart. de Gen. Deor. 5.

<sup>i</sup> Virg. Æn. 5. Ovid. Met. 10.

to whom he <sup>k</sup> appeared in the shape of an *eagle*, and when he had ravished her, he carried her away in his talons.

10. 'He undid <sup>l</sup> *Europa*, the daughter of *Agenor*, king of *Phœnicia*, in the form of a beautiful white *bull*, and carried her into *Crete* with him. See how many several beasts man resembles, who has once put off his modesty ! And by how many various fables this one truth is represented, that the very Gods by practice of impure lust become brutes. The *bull*, in reality, was the ship upon which a *bull* was painted, in which *Europa* was carried away. In like manner the *horse Pegasus*, which was painted upon *Bellerophon's* ship, and the *ram*, which was painted on that of *Phryxus* and *Helle*, created ample matter of fiction for the poets. But to return to our fable: *Agenor* immediately ordered <sup>m</sup> his son *Cadmus* to travel, and search every where for his sister *Europa*, which he did, but could nowhere find her. *Cadmus* dared not to return without her, because, <sup>n</sup> by a sentence not less unjust to him than kind to his sister, his father had banished him for ever unless he found her. Wherefore he built the city of *Thebes*, not far from the mountain *Parnassus* : and as it happened that his companions who were with him, were devoured by a certain serpent, while they went abroad to fetch water ; he, to avenge their death, slew that serpent ; whose teeth he took out, and, by the advice of *Minerva*, sowed them in the ground ; and suddenly sprouted up a harvest of armed soldiers, who, quarrelling among themselves, with the same speed that they grew up, mowed one another down again, excepting five only, by whom that country was peopled afterward. At length *Cadmus* and his wife *Hermione*, or *Hermonia*, after much experience, and ma-

<sup>k</sup> Fulgent. Plan.    <sup>l</sup> Ovid. Met. 6.    <sup>m</sup> Ovid. Met. 3.

<sup>n</sup> Cum pater ignarus Cadmo perquirere raptam  
Imperat, et pœnam, si non venerit, addit  
Exilium, facto pius et sceleratus eodem.

Ovid. Met. 3.

Bids *Cadmus* trace and find the ravish'd fair,  
Or hope no more to breathe *Phœnician* air.  
Both just and wicked in the same design ;  
The care was pious ; but too great the fine.

ny proofs of the inconstancy of fortune, were changed into serpents. He is said to have <sup>o</sup> invented sixteen of the letters of the *Greek* alphabet;  $\alpha, \beta, \gamma, \delta, \epsilon, \iota, \kappa, \lambda, \mu, \nu, \omicron, \omega, \xi, \sigma, \tau, \upsilon$ , which, in the time of the judges of *Israel*, he brought out of *Phœnicia* into *Greece*: two hundred and fifty years after this, *Palamedes* added four more letters, namely,  $\xi, \theta, \phi, \chi$ , in the time of the siege of *Troy*; although some affirm that *Epicarmus* invented the letters  $\theta$  and  $\chi$ : and six hundred and fifty years after the siege of *Troy*, *Simonides* invented the other four letters, namely,  $\nu, \omega, \zeta, \psi$ . *Cadmus* is also said to have taught the manner of writing in prose; and that he was the first among the *Greeks* who consecrated statues to the honour of the Gods.

Now the *historical* meaning of the fable perhaps is this: <sup>p</sup> *Cadmus* was in truth king of *Sidon*, by nation a *Kadmonite*, as his name intimates; of the number of those mentioned by <sup>q</sup> *Moses*. These *Kadmonites* were the same with the <sup>r</sup> *Hivites*, who possessed the mountain *Hermon*, and were thence also called *Hermonæi*: and so it came to pass, that the wife of *Cadmus* had the name of *Hermonia*, or *Hermione*, from the same mountain. And why is it said, that *Cadmus'* companions were converted into serpents, unless because the word *hevæus* in the *Syriac* language signifies a serpent. Moreover, another word of a double signification in the same language occasioned the fable, that armed soldiers sprouted forth from the teeth of the serpent: for, <sup>s</sup> the same word signifies both *serpents teeth*, and *brazen spears*, with which <sup>t</sup> *Cadmus* first armed his soldiers in *Greece*, being indeed the inventor of brass; inasmuch that the ore, of which brass is made, is from him even now called *cadmia*. As to the five soldiers, which are said to survive all the rest of their brethren, who sprouted up out of the teeth of the serpent, the same *Syriac* word signifies <sup>u</sup> *five*, and also a *man ready for battle*, according as it is differently pronounced.

<sup>o</sup> Pl. l. 5. c. 29. Cæs. 39. 24. <sup>p</sup> Bochart. 2. p. Geogr. c. 19.  
<sup>q</sup> Gen. xv. 19. <sup>r</sup> Idem cum Hevæis. Bochart. ibid. <sup>s</sup> Hy-  
gin. c. 2. 4. <sup>t</sup> Plin. l. 34. c. 1. 10. <sup>u</sup> Bochartus ut supra.

## SECT. 4. NAMES OF JUPITER.

*P.* How many names has *Jupiter*?

*M.* They can hardly be numbered; so many were the names which he obtained, either from the places where he lived and was worshipped; or from the things that he did. The most remarkable I will here set down alphabetically.

The *Greeks* called him <sup>w</sup> *Ammon*, or *Hammon*, which name signifies *sandy*. He obtained this name first in *Lybia*, where he was worshipped under the figure of a ram; because when *Bacchus* was athirst in the fabulous deserts of *Arabia*, and implored the assistance of *Jupiter*, *Jupiter* appeared in the form of a ram, opened a fountain with his foot, and discovered it to him. But others give this reason, because *Jupiter* in war wore a helmet, whose crest was a ram's head.

The *Babylonians* and *Assyrians*, whom he governed, called him <sup>x</sup> *Belus*, who was the impious author of idolatry; and because of the uncertainty of his descent, they believed that he had neither father nor mother; and therefore he was thought the first of all Gods. In different places and languages he was afterward called *Beel*, *Baal*, *Beelphegor*, *Beelzebub*, and *Belzemen*.

*Jupiter* was called <sup>y</sup> *Capitolinus*, from the *Capitoline* hill, upon the top of which he had the first temple that ever was built in *Rome*; this *Tarquin the Elder* first vowed to build, *Tarquin the Proud* built, and *Horatius*, the consul, dedicated. He was also called *Tarpeius*, from the *Tarpeian* rock, on which this temple was built. He was likewise styled <sup>z</sup> *Optimus Maximus*, from his power and willingness to profit all men.

<sup>w</sup> *Arenarius* <sup>αἰπυός</sup> ab *Arena*, *Plut.* in *Osir.* V. *Curt.* I. 4.

<sup>x</sup> *Beros.* I. 4. *Euseb.* I. I. præp. *Evang.* *Hier.* I. in *Oseam.*

<sup>y</sup> *O* *Capitoline*, quem, propter beneficia, populus Romanus *Optimum*, propter vim, *Maximum* appellavit. *Cic.* de *Nat. Deor.* I.

<sup>z</sup> *Plin.* *Liv.* *Plut.* *Tacit.* 19.

He was also called <sup>a</sup> *Custos*. There is in *Nero's* coins an image of him sitting on his throne, which bears in its right hand thunder, and in its left a spear, with this inscription, *Jupiter Custos*.

Anciently in some forms of oaths he was commonly called <sup>b</sup> *Diespiter*, the father of light; as we shall further remark presently under the word *Lapis*; and to the same purpose he was by the <sup>c</sup> *Cretans* called directly *Dies*.

The title of *Dodonæus* was given him from the city *Dodona* in *Chaonia*, which was so called from *Dodona*, a nymph of the sea. Near to this city there was a grove sacred to *Jupiter*, which was planted with oaks, and famous; because it was the most ancient oracle of all *Greece*. Two doves delivered responses there to those who consulted it: or, as others used to say, <sup>d</sup> the leaves of the oaks themselves became vocal, and gave forth oracles.

He was named <sup>e</sup> *Elicius*, because the prayers of men may bring him down from heaven.

The name *Feretrius* is given him, because <sup>f</sup> he smites his enemies; or because he is the <sup>g</sup> giver of peace; for when peace was made, the scepter by which the ambassadors swore, and the flint stone on which they confirmed their agreement, were fetched out of his temple: or lastly, because, after they had overcome their enemies, they <sup>h</sup> carried the grand spoils (*spolia opima*) to his temple. *Romulus* first presented such spoils to *Jupiter*, after he had slain *Acron*, king of *Cænina*; and *Cornelius*

<sup>a</sup> Apul. de mundo. Senec. 2. qu. nat. <sup>b</sup> Quasi diei pater. Var. de lingua Latina. <sup>c</sup> Macrobi. in Saturn. ap. Bochart. in Geogr. <sup>d</sup> Alex. ab Alex. c. 2. <sup>e</sup> Quod cœlo precibus eliciatur, sic Ovid.

*Eliciant cœlo te Jupiter; unde Minores  
Nunc quoque te celebrant, Eliciumque vocant.*

Fest. 3.

*Joye can't resist the just man's cries,  
They bring him down e'en from the skies;  
Hence he's *Elicius* call'd.*

<sup>f</sup> A feriendo, quod hostes feriat. <sup>g</sup> Vel à ferenda pace. Fest.

<sup>h</sup> Vel à ferendis spoliis opimis in ejus Templum. Plut. in Rom. Dion. 2.

*Gallus* offered the same spoils, after he had conquered *Tolumnius*, king of *Hetruria*; and thirdly, *M. Marcellus*, when he had vanquished *Viridomarus*, king of the *Gauls*, as we read in <sup>1</sup> *Virgil*. Those spoils were called *opima*, which one general took from the other in battle.

*Fulminator*, or <sup>k</sup> *Ceraunius*, in Greek Κεραυνός, is *Jupiter's* title, from hurling thunder, which is thought to be his proper office, if we believe the <sup>1</sup> poet.

In *Lycia* they worshipped him under the name of <sup>m</sup> *Gragus*, Γεγάσιος [*Grapsios*] and *Genitor*.

In *Ægium*, about the seacoast, he is said to have had a temple, with the name of <sup>n</sup> *Homogynus*.

At *Præneste* he was called *Imperator*. ° There was a most famous statue of him at that place, afterward translated to *Rome*.

He was called *Latialis*, <sup>p</sup> because he was worshipped in *Latium*, a country of *Italy*; whence the <sup>q</sup> *Latin* festivals are denominated, to which all those cities of *Italy* resorted, who desired to be partakers of the solemnity; and brought to *Jupiter* several oblations: particularly, a bull was sacrificed at that time, in the common name of them all, of which every one took a part.

The name *Lapis*, or, as others write, *Lapideus*, was given him by the *Romans*, who believed that an oath <sup>r</sup> made in the name of *Jupiter Lapis* was the most solemn of all oaths. And it is derived either from the stone which was presented to *Saturn* by his wife *Ops*, who said it was *Jupiter*, in which sense <sup>s</sup> *Eusebius* says,

<sup>i</sup> *Tertiaque arma Patri suspendet capta Quirino.*

And the third spoils shall grace *Feretrian* *Jove*.

*Æn.* 6. *Serv. ibid.*

<sup>k</sup> *Hor. Carm.* 3.

<sup>1</sup> ——— *O qui res hominumque Deumque*

*Æternis regis imperiis, et fulmine terras.*

*Virg. Æn.* 1.

O king of Gods and men, whose awful hand

Disperses thunder on the seas and land;

Dispensing all with absolute command.

<sup>m</sup> *Lycophron.*

<sup>n</sup> *Virg. Æn.* 1 & 4.

° *Pausan. et Hesych.*

*Liv.* 6.

<sup>p</sup> *Cic pro Milone*, 86. *Dion.* 1. 4.

<sup>q</sup> *Latinæ Feriæ.*

<sup>r</sup> *Juramentum per Jovem Lapidem omnium sanctissimum, Cic.* 7.

*ep.* 12.

<sup>s</sup> *In Chron.*



that *Lapis* reigned in *Crete*; or from the flint-stone, which in making bargains, the swearer held in his hand, and said, <sup>†</sup> *If knowingly I deceive, so let Diespiter, saving the city and the capitol, cast me away from all that is good, as I cast away this stone*; upon which he threw the stone away. The *Romans* had another form, not unlike to this, of making bargains; and it will not be amiss to mention it here: <sup>‡</sup> *If with evil intention I at any time deceive; upon that day, O Jupiter, so strike thou me, as I shall this day strike this swine; and so much the more strike thou, as thou art the more able and skilful to do it*: he then struck down the swine.

In the language of the people of *Campania*, he is called *Lucetius*, from *lux*; and among the *Latins* <sup>‡</sup> *Diespiter*, from *dies*. Which names were given to *Jupiter*, <sup>‡</sup> because he cheers and comforts us with the light of the day, as much as with life itself: or, because he was believed to be the father of light <sup>‡</sup>.

The people of *Elis* used to celebrate him by the title of <sup>‡</sup> *Martius*.

He was also called <sup>‡</sup> *Muscarius*, because he drove away the flies: for when the religious exercises of *Hercules* were interrupted by a multitude of flies, he immediately offered a sacrifice to *Jupiter*, which being finished, all the flies flew away.

He was styled <sup>‡</sup> *Nicephorus*, that is, carrying victory: and by the oracle of *Jupiter Nicephorus*, emperor *Adrian* was told, that he should be promoted to the empire. *Livy* often mentions him; and many coins are extant, in which is the image of *Jupiter* bearing victory in his hand.

<sup>†</sup> Si sciens fallo, me Diespiter, salvâ urbe arceque, bonis ejiciat, ut ego hunc lapidem. Fest. ap. Lil. <sup>‡</sup> Si dolo malo aliquando fallam, tu illo die, Jupiter, me sic ferito, ut ego hunc porcum hodie feriam; tantoque magis ferito, quanto magis potes, pollesque. Liv. l. 1. <sup>‡</sup> Serv. in *Æn.* 9. <sup>‡</sup> Quod nos die ac luce, quasi vitâ ipsâ afficeret ac juvaret. Aul. Gell. <sup>‡</sup> Festus. <sup>‡</sup> Ἀρείος Ζεύς, Jupiter pugnax. Plut. in *Pyrrho.* <sup>‡</sup> Ἀπομύειος, muscarum abactor. Pausan. 5. *Eliac.* <sup>‡</sup> Νικηφόρος, i. e. Victoriâ gestans. *Ælius Spart.* in *Adriani vita.*

He was called <sup>c</sup> *Opitulus*, or *Opitulator*, the *helper*; and *Centipeda*, from his stability; because those things stand secure and firm which have many feet. He was called *Stabilitor* and *Tigellus*, because he supports the world: *Almus* and *Alumnus*, because he cherishes all things: and *Ruminus* from *Ruma*, which signifies the nipple, by which he nourishes animals.

He was styled <sup>d</sup> *Olympius* from *Olympus*, the name of the master who taught him, and of the heaven wherein he resides, or of a city which stood near the mountain *Olympus*, and was anciently celebrated far and near, because there a temple was dedicated to *Jupiter*, and games solemnized every five years. <sup>e</sup> To this *Jupiter Olympus* the first cup was sacrificed in their festivals.

When the *Gauls* besieged the capitol, an altar was erected to *Jupiter* <sup>f</sup> *Pistor*; because he put it into the minds of the *Romans*, to make loaves of bread and throw them into the *Gauls* tents; upon which the siege was raised.

The *Athenians* erected a statue to him, and worshiped it upon the mountain *Hymetus*, giving him in that place the title of <sup>g</sup> *Pluvius*: this title is mentioned by <sup>h</sup> *Tibullus*.

*Prædator* was also his name; not because he protected robbers, but because, out of all the booty taken from the enemy, one part was due to him. <sup>i</sup> For, when the *Romans* went to war, they used to devote to the Gods a part of the spoil that they should get, and for that reason there was a temple at *Rome* dedicated to *Jupiter Prædator*.

He was styled *Quirinus*, as appears by that verse of *Virgil*, cited above, when we spoke of the name *Feretrius*.

<sup>c</sup> Quasi opis lator. Fests. Aug. de Civ. Dei 7. <sup>d</sup> Pausan. in Attic. et Eliac. Liv. 1. 4. <sup>e</sup> Pollux. <sup>f</sup> A pinsendo. Ovid. Fast. 6. Laest. 1. 22. Liv. 1. 5. <sup>g</sup> Phurnut. in jov.

<sup>h</sup> *Arida nec Pluvio supplicat herba Jovi.*

Nor the parch'd grass for rain from *Jove* doth call.

<sup>i</sup> Serv. in *Æn.* 5.

*Rex* and *Regnator* are his common titles in <sup>k</sup> *Virgil*, *Homer*, and *Ennius*.

*Jupiter* was also called <sup>l</sup> *Stator*, which title he first had from *Romulus* on this occasion: When *Romulus* was fighting with the *Sabines*, his soldiers began to fly; upon which *Romulus*, as <sup>m</sup> *Livy* relates, thus prayed to *Jupiter*: *O thou father of the Gods and mankind, at this place at least drive back the enemy, take away the fear of the Romans, and stop their dishonorable flight. And I vow to build a temple to thee upon the same place, that shall bear the name of Jupiter Stator, for a monument to posterity, that it was from thy immediate assistance that Rome received its preservation.* After this prayer the soldiers stopped, and, returning again to the battle, obtained the victory; upon which *Romulus* consecrated a temple to *Jupiter Stator*.

The *Greeks* called him Σωτήρ [*Soter*] *Servator*<sup>n</sup>, the *saviour*, because he delivered them from the *Medes*. *Conservator* also was his title, as appears from divers of *Dioclesian's* coins, on which are his effigies, with thunder brandished in his right hand, and a spear in his left; with this inscription, *Conservatori*. In others, instead of thunder, he holds forth a little image of victory, with this inscription, *Jovi Conservatori Orbis, To Jupiter the conservator of the world.*

The *augurs* called him <sup>o</sup> *Tonans* and *Fulgens*. And emperor *Augustus* dedicated a temple to him so called; wherein was a statue of *Jupiter*, to which a little bell was fastened<sup>p</sup>. He is also called Βρονταῖος [*Brontaios*] by *Orpheus*; and <sup>q</sup> *Tonitrualis*, the thunderer, by *Apuleius*;

<sup>k</sup> *Divum pater atque hominum rex.*

*Æn.* I. 10.

The father of the gods, and king of men,

*Summi regnator Olympi*

*Æn.* 7.

Ruler of the highest heaven.

<sup>l</sup> *A stando vel sistendo.*    <sup>m</sup> *Tu pater Deum hominumque, hinc saltem arce hostem, deme terrorem Romanis, fugamque scdam sille. Hic ego tibi templum Statori Jovi, quod monumentum sit posteris tua presenti ope servatam urbem esse, voveo. Liv. l. 1.    <sup>n</sup> *Strabo l. 9. Arrian. 8. de gest. Alex.    <sup>o</sup> *Cic. de Nat. Deor. 1.    <sup>p</sup> *Dio. l. 5.    <sup>q</sup> *Ap. Lil. Gyr. synt. 2.*****

and an inscription is to be seen upon a stone at *Rome*, *Jovi Brontonti*.

<sup>r</sup> *Trioculus*, Τριόφθαλμος [*Triopthalmos*] was an epithet given him by the *Grecians*, who thought that he had three eyes, with one of which he observed the affairs of heaven, with another the affairs of the earth, and with the third he viewed the sea affairs. There was a statue of him of this kind in *Priamus'* palace at *Troy*; which beside the usual two eyes, had a third in the forehead.

<sup>s</sup> *Vejovis*, or *Vejupiter*, and *Vedius*, that is, *little Jupiter*, was his title when he was described without his thunder, viewing angrily short spears which he held in his hand. The *Romans* accounted him a fatal and noxious deity; and therefore they worshipped him, only that he might not hurt them.

*Agrippa* dedicated a pantheon to *Jupiter Ultor*, the avenger, at *Rome*, according to <sup>t</sup> *Pliny*.

He was likewise called <sup>u</sup> *Xenius*, or *Hospitalis*, because he was thought the author of the laws and customs concerning hospitality. Whence the *Greeks* call presents given to strangers *xenia*, as the *Latins* called them *lautia*.

<sup>w</sup> Ζεύς, [<sup>w</sup> *Zeus*] is the proper name of *Jupiter*, because he gives life to animals.

SECT. 5. THE SIGNIFICATION OF THE FABLE, AND WHAT IS UNDERSTOOD BY THE NAME JUPITER.

*P.* YOU have told me the dreams of the poets about *Jupiter*; now, pray sir, let me know what the historians and mythologists affirm concerning him.

*M.* Very willingly. <sup>x</sup> *Jupiter* was king of *Crete*, and, according to *Eusebius*, cotemporary with the patriarch *Abraham*. This *Jupiter* deposed his father, and afterward divided by lot the kingdom with his two brothers *Neptune* and *Pluto*. And because the eastern part

<sup>r</sup> Pausan. ap. eundem.    <sup>s</sup> Cic. de Nat. Deor. 5. Gell. l. 5.  
Ovid. in Fast.    <sup>t</sup> Plin. 36. 15.    <sup>u</sup> Serv. in Æn. I. pro Deiot.  
Plut. qu. Rom. Demost. Or. de legation.    <sup>w</sup> Ἀπὸ τῆς ζωῆς,  
Phurnut. de Jove.    <sup>x</sup> Apud Salian. in Ann. et Epitome Turfellini.

of the country was allotted to *Jupiter*, the western to *Pluto*, and the maritime parts to *Neptune*; they took occasion hence to feign, that *Jupiter* was the god and king of the heavens, *Neptune* of the sea, and *Pluto* of hell. Nay, *Jupiter*'s name was so honoured by posterity, that all kings and princes were from him called *Foves*, and the queens *Junones*, from *Juno* the wife of *Jupiter*.

Concerning the mythologists, or the interpreters of fables, I shall only observe this by the by. There is in these kind of things such a vast diversity of opinions among them; and, which is yet worse, the accounts that many of them give, are so witless and impertinent, so incongruous to the very fables which they pretend to explain, that I think it better to write nothing from them, than to trouble the reader with those things which will not probably satisfy him: when I cannot effect this, I will pass the business over in silence, and leave it to every one's discretion to devise his own interpretations: for it is better that any one should be the author of his own mistake, than to be led into it by another; because a slip is more tolerable and easy when we ourselves fall down, than when others violently push us down at unawares. Yet, whenever the place requires, that I can give my explications of these fables, and discover some meaning that is not repugnant to common sense, I will not be wanting in my duty. By the present fable I may justify my words; for observe only, how various are men's opinions concerning the signification of the name *Jupiter*, and you may guess at the rest.

The natural philosophers many times think that <sup>y</sup> *heaven* is meant by the name *Jupiter*: whence many authors express the thunder and lightning, which came from heaven, by these phrases; *Jove tonante, fulgente, &c.* and in this sense <sup>z</sup> *Virgil* used the word *Olympus*.

<sup>y</sup> Cic. de Nat. Deor. 2.

<sup>z</sup> *Panditur interea domus omnipotentis Olympi.*

*Æn.* 10.

Meanwhile the gates of heaven unfold.

<sup>a</sup> Others imagined that the air, and the things that are therein contained, as thunder, lightning, rain, meteors, and the like, are signified by the same name. In which sense <sup>b</sup> *Horace* is to be understood, when he says *sub Jove*, that is, in the open air.

Some, on the contrary, call the air *Juno*; and the fire *Jupiter*, by which the air being warmed becomes fit for the generation of things. <sup>c</sup> Others again call the sky *Jupiter*, and the earth *Juno*, because out of the earth all things spring; which *Virgil* has elegantly expressed in the second book of his *Georgics* <sup>d</sup>.

<sup>e</sup> *Euripides* thought so, when he said that the sky ought to be called *Summus Deus*, the *Great God*. <sup>f</sup> *Plato's* opinion was different; for he thought that the sun was *Jupiter*; and <sup>g</sup> *Homer*, together with the aforesaid *Euripides*, thinks that he is *fate*; which fate is, according to <sup>h</sup> *Cicero's* definition, *The cause from all eternity, why such things, as are already past, were done; and why such things, as are doing at present, be as they are; and why such things, as are to follow hereafter, shall follow accordingly.* In short, others by *Jupiter* understand the <sup>i</sup> *soul of the world*; which is diffused not only through all human bodies, but likewise through all the parts of the universe, as <sup>k</sup> *Virgil* poetically describes it.

<sup>a</sup> Theocr. Ecl. 4.      <sup>b</sup> Jacet sub Jove frigido, id est, sub Dio,  
ὑπὸ τῷ Διός. Hor. Od. 1.      <sup>c</sup> Lucret. l. 1.

<sup>d</sup> *Tum pater omnipotens fecundis imbribus æther*

*Conjugis in gremium lætæ descendit, et omnes*

*Magnus alit, magno commistus corpore, fœtus.*

For then th' almighty *Jove* descends and pours

Into his buxom bride his fruitful show'rs,

And mixing his large limbs with hers, he feeds

Her births with kindly juice, and fosters teeming seeds.

<sup>e</sup> Apud. Cic. de Nat. Deor.      <sup>f</sup> In Phæd.      <sup>g</sup> Odyss. 24.  
<sup>h</sup> *Æterna rerum causa; cur ea, quæ preterierint, facta sint; et ea, quæ instant, fiant; et ea, quæ consequentur, futura sint.* Cic. de Divin. 1.      <sup>i</sup> Arat. init. Astron.

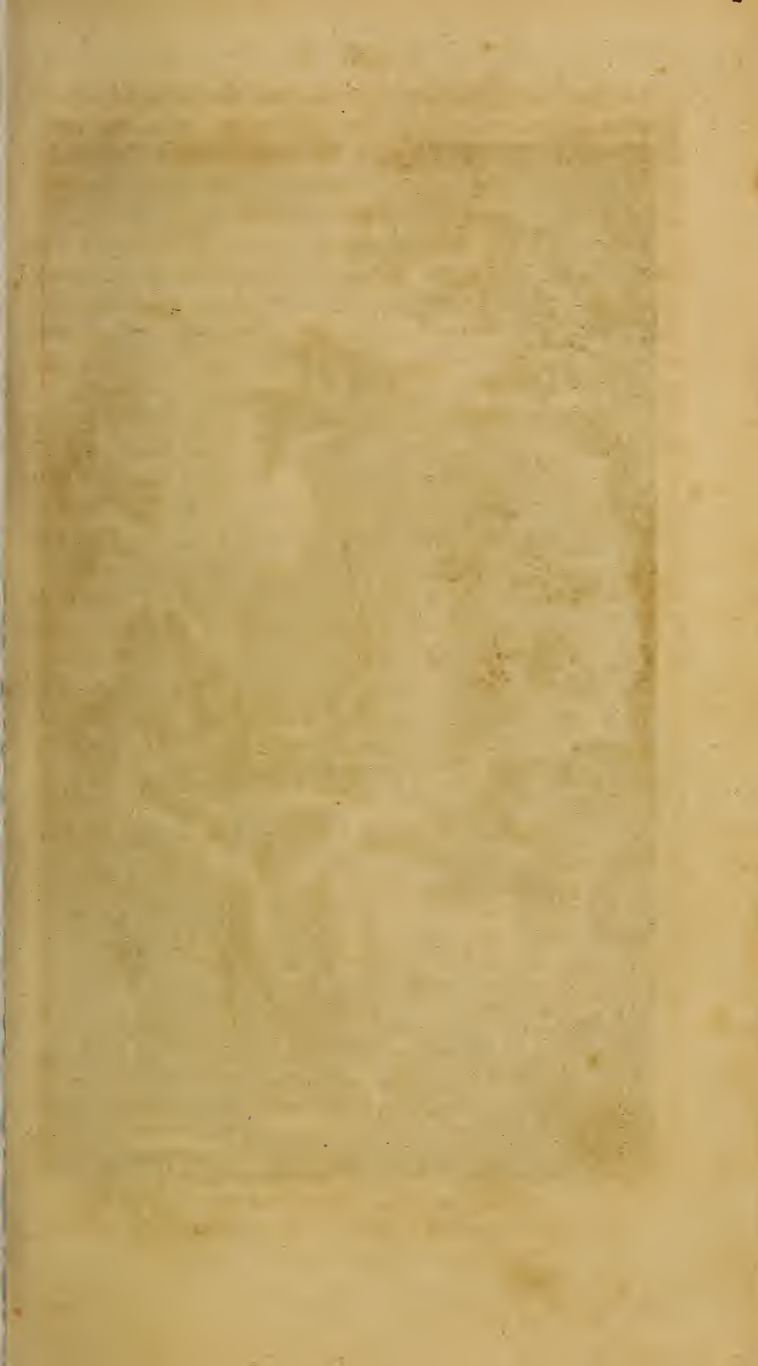
<sup>k</sup> *Principio cælum, ac terras, camposque liquentes,*

*Lucentemque globum Lunæ, Titaniaque æstra*

*Spiritus intus alit, totamque infusa per artus,*

*Mens agitat molem, et magno se corpore miscet.*

*Æn. 6.*







I do not regard the moral signification of the fable; that would be an endless and impertinent labour. It is free, as I said above, for every one to think what he pleases, and, according to the proverb, to abound in his own sense.

## CHAPTER II.

### SECT. I. APOLLO. HIS IMAGE.

*P.* BUT who is that <sup>1</sup> beardless youth, with long hair, so comely and graceful, who wears a laurel crown, and shines in garments embroidered with gold, with a bow and arrows in one hand, and a harp in the other?

*M.* It is the image of *Apollo*, <sup>m</sup> who is at other times described holding a shield in one hand, and the *Graces* in the other. And because he has a threefold power; in heaven, where he is called *Sol*; in earth, where he is named *Liber Pater*; and in hell, where he is styled *Apollo*; he is usually painted with these three things, a harp, a shield, and arrows. The harp shows that he bears rule in heaven, where all things are full of harmony; the shield describes his office in earth, where he gives health and safety to terrestrial creatures; his arrows show his authority in hell, for whoever he strikes with them, he sends them into hell.

Sometimes he is painted with a crow and a hawk flying over his head, a wolf and a laurel-tree on one side, and a swan and a cock on the other; and under his feet grasshoppers creeping. The crow is sacred to him, because he foretels the weather, and shows the different changes of it by the clearness or hoarseness of his voice.

— The heaven and earth's compacted frame,  
And flowing waters, and the starry frame,  
And both the radiant lights one common soul  
Inspires, and feeds, and animates the whole.  
This active mind, infus'd through all the space,  
Unites and mingles with the mighty mass.

<sup>1</sup> Hor. ad Callimach.      <sup>m</sup> Porphyr. de sole.

The swan is likewise endued with divination, <sup>n</sup> because foreseeing his happiness in death, he dies with singing and pleasure. The wolf is not unacceptable to him, not only because he spared his flock when he was a shepherd, but because the furiousness of heat is expressed by him, and the perspicuity and sharpness of his eyes do most fitly represent the foresight of prophecy. The laurel-tree is of a very hot nature, always flourishing, and conducing to divination and poetic raptures; and the leaves of it put under the pillow, was said to produce true dreams. The hawk has eyes as bright as the sun; the cock foretels his rising; and the grasshoppers so entirely depend on him, that they owe their rise and subsistence to his heat and influence.

SECT. 2. DESCENT OF APOLLO.

*P.* OF what family was *Apollo* born?

*M.* You shall know after you have first heard how many *Apollos* there were.

*P.* How many?

*M.* Four. The first and most ancient of them was born of *Vulcan*; the second was a *Cretan*, a son of one of the *Corybantes*; the third was born of *Jupiter* and *Latona*; the fourth was born in *Arcadia*, called by the *Arcadians*, *Nomius*. <sup>o</sup> But though, as *Cicero* says, there were so many *Apollos*, yet all the rest of them are seldom mentioned, and all that they did is ascribed to one of them only, namely, to him that was born of *Jupiter* and *Latona*.

*P.* In what place was *Apollo* the son of *Latona* born?

*M.* I will tell you more than you ask; they say the thing was thus: *Latona*, the daughter of *Cœus* the *Ti-*

<sup>n</sup> Cygni non sine causâ Appollini dicati sunt, quod ab eo divinationem habere videantur; quia prævidentes quid in morte boni sit, cum cantu et voluptate moriuntur. Cic. Tusc. 1. <sup>o</sup> Atque, cum tot Apollines fuerint, reliqui omnes silentur, omnesque res aliorum gestæ ad unum Apollinem, Jovis et Latonæ filium, referuntur. Cic. de Nat. Deor. 3.

tan, conceived twins by *Jupiter*: *Juno*, incensed at it, sent the serpent *Python* against her; and *Latona*, to escape the serpent, <sup>P</sup> fled into the island of *Delos*; where she brought forth *Apollo* and *Diana* at the same birth.

SECT. 3. ACTIONS OF APOLLO.

*P.* By what means was *Apollo* advanced to the highest degree of honour and worship?

*M.* By these four especially: by the invention of *physic*, *music*, *poetry*, and *rhetoric*, which are ascribed to him; and therefore he is supposed to preside over the *Muses*. It is said, that he taught the arts of foretelling events, and shooting with arrows; when therefore he had benefited mankind infinitely by these favours, they worshipped him as a God. <sup>9</sup> Hear how gloriously he himself repeats his accomplishments of mind and nature, where he magnifies himself to the flying *nymph*, whom he passionately loved.

*P.* What memorable things did he perform?

*M.* Many; but especially these.

<sup>P</sup> Hesiod:

9 — — *Nescis, temeraria, nescis*

*Quem fugias, ideoque fugis. —*

*Jupiter est genitor. Per me quod eritque, fuitque,  
Estque, patet. Per me concordant carmina nervis;*

*Certa quidem nostra est, nostra tamen una sagitta*

*Certior, in vacuo quæ vulnera pectore fecit.*

*Inventum medicina meum est, opiferque per orbem*

*Dicor; et herbarum est subjeeta potentia nobis. Ov. Met. 1.*

Stop thy rash flight, stay, lovely nymph, 'tis I;

No common wretch, no barb'rous enemy:

Great *Jove's* my father. I alone declare

What things past, present, and what future are.

By me the downy eunuch sweetly sings;

I softest notes compose to sounding strings:

My shafts strike sure, but one, alas! was found

A surer, my unpractis'd heart to wound.

*Physic's* divine invention's all my own,

And I a helper through the world am known;

All herbs I thoroughly know, and all their use,

Their healing virtues and their baneful juice.

1. He destroyed all the *Cyclops*, the forgers of *Jupiter's* thunderbolts, with his arrows; to revenge the death of *Æsculapius* his son, whom *Jupiter* had killed with thunder, because by the help of his physic he revived the dead. <sup>r</sup> Wherefore for this act *Apollo* was cast down from heaven, and deprived of his divinity, exposed to the calamities of the world, and commanded to live in banishment upon the earth. In this distress <sup>s</sup> he was compelled by want to look after *Admetus's* cattle: where, tired with leisure, to pass away his time, it is said that he first invented and formed a harp. After this, *Mercury* got an opportunity to drive away a few of the cattle of his herd by stealth; and while *Apollo* complained and threatened to punish him, unless he brought the same cattle back again, his harp was also stolen from him by *Mercury*; <sup>t</sup> so that he could not forbear turning his anger into laughter.

2. He raised the walls of the city of *Troy*, by the music of his harp alone; if we may believe the <sup>u</sup> poet.

Some say <sup>w</sup> that there was a stone, upon which *Apollo* only laid down his harp, and the stone by the touch of it alone became so melodious, that whenever it was struck with another stone, it sounded like a harp.

3. By misfortune he killed *Hyacinthus*, a pretty and ingenious boy that he loved. For, while *Hyacinthus* and he were playing together at quoits, *Zephyrus* was enraged, because *Apollo* was better beloved by *Hyacinthus* than himself; and, having an opportunity of revenge, he puffed the quoit that *Apollo* cast, against the head of *Hyacinthus*, by which blow he fell down dead. *Apollo* caused the blood of the youth, that was spilt upon the earth, to produce flowers called *violets*, as <sup>x</sup> *Ovid* finely expresses it.

<sup>r</sup> Lucian. Dial. Mort.    <sup>s</sup> Pausan. in Eliac.    <sup>t</sup> Hor. Carm. 1.

<sup>u</sup> *Ilium aspicias, firmataque turribus altis  
Mœnia, Apollineæ structa canore lyre.*  
Troy you shall see, and walls divine admire;  
Built by the music of *Apollo's* lyre.

<sup>w</sup> Ovid. Ep. Parid.

<sup>x</sup> Pausan. in Attic.

<sup>y</sup> *Ecce cruor, qui fusus humi signaverat herbam,*

Besides, he was passionately in love with *Cyparissus*, another very pretty boy, who, when he had unfortunately killed a fine deer, which he exceedingly loved and had brought up from its birth, was so melancholy for his misfortune, that he constantly bewailed the loss of his deer, and refused all comfort. <sup>y</sup> *Apollo*, because before his death he had begged of the Gods, that his mourning might be made perpetual, in pity changed him into a *cypress-tree*, the branches of which were always used at funerals.

4. He fell violently in love with the virgin *Daphne*, so famous for her modesty. When he pursued her, while she fled to secure her chastity from the violence of his passion, she was changed into a laurel, the most chaste of trees; which is never corrupted with the violence of heat or cold, but remains always flourishing, always pure. <sup>z</sup> There is a story about this virgin-tree, which better deserves our admiration, than our belief. A certain painter was about to draw the picture of *Apollo* upon a table made of laurel-wood: and it is said, <sup>a</sup> that the laurel would not suffer the colours to stick to it; as though the dead wood was sensible, and did abhor the picture of the impure deity, no less than if *Daphne* herself was alive within it.

5. He courted also a long time the nymph *Bolina*, but

*Desinit esse cruor; Tyrioque nitentior ostro  
Flos oritur, formamque capit, quam lilia; si non  
Purpureus color huic, argenteus esset in illis.*

Met. 10.

Behold the blood, which late the grass had dy'd,  
Was now no blood; from which a flower full blown,  
Far brighter than the *Tyrian* scarlet shone,  
Which seem'd the same, or did resemble right  
A lily, changing but the red to white.

*y — munusque supremum,*

*Hoc petit à superis, ut tempore lugeat omni.—  
Ingemuit, tristisque Deus, lugebere nobis,  
Lugebisque alios, aderisque dolentibus, inquit.*

Ov. Met. 20.

Implores that he might never cease to mourn,  
When *Phæbus* sighing, I for thee will mourn,  
Mourn thou for others, hebes still adorn.

<sup>z</sup> Liban. in Progymn. . <sup>a</sup> Pausan. l. 7.

never could gain her; for she chose rather to throw herself into the river and be drowned, than yield to his lascivious flames. Nor did her invincible modesty lose its reward. She gained to herself an immortality by dying so, and sacrificing her life in the defence of her virginity, she not only overcame *Apollo*, but the very powers of death. She became immortal.

6. *Leucothoe*, the daughter of *Orchamus*, king of *Babylon*, was not so tenacious of her chastity; for she yielded at last to *Apollo*'s desires. <sup>b</sup> Her father could not bear this disgrace brought on his family, and therefore buried her alive. <sup>c</sup> *Apollo* was greatly grieved at this, and though he could not bring her again to life, he poured nectar upon the dead body, and thereby turned it into a tree that drops frankincense. These amours of *Leucothoe* and *Apollo* had been discovered to her father by her sister *Clytie*, whom *Apollo* formerly loved, but now deserted: which she seeing, pined away, with her eyes continually looking up to the sun, and at last was changed into a <sup>d</sup> flower called a sunflower, or *heliotrope*.

7. *Apollo* was challenged in music by *Marsyas*, a proud musician; and when he had overcome him, <sup>e</sup> *Apollo*

<sup>b</sup> ————— *defodit altè*

*Crudus humo, tumulumque super gravis addit arena.*

Interr'd her living body in the earth,

And on it rais'd a tomb of heavy sand,

Whose pond'rous weight her rising might withstand.

<sup>c</sup> *Nectare odorato spargit corpusque locumque,*

*Multaque præquestus, tanges tamen athera, dixit.*

*Protinus imbutum coelesti nectare corpus*

*Delicuit, terramque suo madefecit odore;*

*Virgaque per glebas, sensim radicibus actis,*

*Thurea surrexit; tumulumque cacumine rup't.*

Ov. Met. 4.

He mourn'd her loss, and sprinkled all her self

With balmy nectar, and more precious tears.

Then said, since fate does here our joys defer,

Thou shalt ascend to heav'n, and bless me there:

Her body straight, embalm'd with heav'nly art,

Did a sweet odour to the ground impart,

And from the grave a beauteous tree arise,

That cheers the Gods with pleasing sacrifice.

<sup>d</sup> Ovid. Met. 4.

<sup>e</sup> Ovid. Fast. 6.

slayed him, because he had dared to contend with him, and afterward converted him into the river of that name in *Phrygia*.

8. *Midas*, king of *Phrygia*, having foolishly determined the victory to *Pan*, when *Apollo* and he sang together, <sup>f</sup> *Apollo* stretched his ears to the length and shape of asses ears. *Midas* endeavoured to hide his disgrace, as well as he could, by his hair: but however, since it was impossible to conceal it from his barber, he earnestly begged the man, and prevailed with him, by great promises, not to divulge what he saw to any person. But the barber was not able to contain so wonderful a secret longer; wherefore, <sup>g</sup> he went and dug a hole, and putting his mouth to it, whispered these words, *King Midas has asses ears*; then filling up the ditch with the earth again, he went away. But, O wonderful and strange! The reeds that grew out of that ditch, if they were moved by the least blast of wind, did utter the very same words which the barber had buried in it; to wit, *King Midas has the ears of an ass* <sup>h</sup>.

#### SECT. 4. NAMES OF APOLLO.

As the *Latins* call him <sup>i</sup> *Sol*, because there is but one sun; so some think the *Greeks* gave him the name *Apollo* for the same reason. Though <sup>k</sup> others think that he is,

<sup>f</sup> — *partem damnatur in unam;*

*Induiturque aures lentè grad. entis aselli.*

Ovid. Met. 6.

Punish'd in th' offending part, he bears;

Upon his skull a slow-pac'd ass' ears.

<sup>g</sup> — *Secedit, humumque*

*Effodit, et domini quales conspexerit aures,*

*Voce refert par-vâ.*

Ovid. Met. 15.

He dug a hole, and in it whispering said,

What monstrous ears sprout from king *Midas*' head!

<sup>h</sup> *Aures asinias habet rex Midas.* <sup>i</sup> *Ab à particula privativa,*

et πολλοὶ quemadmodum *Sol*, quòd sit solus, *Chrysis*. apud *Gyr.*

<sup>k</sup> *Synt.* 7. p. 219. ἀπὸ τῆ ἀπαλλάττειν νόσους, ab abigendis morbis,

vel ἀπὸ τῆ παλλειν τὰς ἀκλίνας.

called *Apollo*, either because he drives away diseases, or because he darts vigorously his rays.

He was called <sup>1</sup> *Cynthius*, from the mountain *Cynthus*, in the island of *Delos*; whence *Diana* also was called *Cynthia*.

And *Delius* from the same island, because he was born there: or, as some <sup>m</sup> say, because *Apollo* (who is the *sun*) by his light makes all things manifest; for which reason he is called <sup>n</sup> *Phanæus*.

He was named *Delphinus*, <sup>o</sup> because he killed the serpent *Python*, called *Delphis*: or else, because when *Castilius*, a *Cretan*, carried men to the plantations, *Apollo* guided him in the shape of a dolphin.

His title *Delphicus* comes from the city *Delphi* in *Bœotia*, which city is said to be the <sup>p</sup> navel of the earth; because when *Jupiter*, at one time, had sent for two eagles, the one from the east, and the other from the west, they met together by equal flights exactly at this place. <sup>q</sup> Here *Apollo* had the most famous temple in the world, in which he <sup>r</sup> uttered the oracles to those who consulted him; but he received them first from *Jupiter*. They say, that this famous oracle became dumb at the birth of our *Saviour*, and when *Augustus*, who was a great votary of *Apollo*, desired to know the reason of its silence, the oracle answered him, <sup>s</sup> that in *Judæa* a child was born, who was the supreme God, and had commanded him to depart, and return no more answers.

*Apollo* was likewise called <sup>t</sup> *Didymæus*, which word in

<sup>1</sup> Varr. de Ling. Lat. Plut. apud Phurnut. <sup>m</sup> Festus cuncta facit δηλα, i. e. manifesta. <sup>n</sup> Ἀπὸ τῆς φαίνεσθαι, apparere, Macrobr. et Phurnut. <sup>o</sup> Pausan. in Attic. <sup>p</sup> Pausan. ὀμφαλὸς τῆς γῆς, i. e. umbilicus terræ. <sup>q</sup> Phurnut. Lactant. <sup>r</sup> Æscul. in Sacerd.

<sup>s</sup> *Me puer Hebræus, divos Deus ipse gubernans,  
Cedere sede jubet, tristemque redire sub orcum;  
Aris ergo debinc nostris abscedito, Cæsar.*

An *Hebrew* child, whom the bless'd Gods adore,  
Has bid me leave these shrines, and pack to hell,  
So that of oracles I've now no more;  
Away then from our altar, and farewell.

<sup>t</sup> A verbo διδυμοι, gemelli. Macrobr. apud Gyr. synt. 7.



*Greek* signifies *twins*, by which are meant the two great luminaries of heaven, the sun and the moon, which alternately enlighten the world by day and night.

He was also called <sup>u</sup> *Nomius*, which signifies either a shepherd, because he fed the cattle of *Admetus*; or because the sun, as it were, feeds all things that the earth generates, by his heat and influence. Or perhaps this title may signify <sup>w</sup> *Lawgiver*; and was given him, because he made very severe laws, when he was king of *Arcadia*.

He was styled *Pæan*, either from <sup>x</sup> allaying sorrows, or from his exact skill in hitting; wherefore he is armed with arrows. And we know that the sun strikes us, and often hurts us with his rays, as with so many darts. By this name *Pæan*, his mother *Latona*, and the spectators of the combat, encouraged *Apollo*, when he fought with the serpent *Python*, crying frequently, <sup>y</sup> *Strike him, Pæan, with thy darts*. By the same name the diseased invoke his aid, crying, <sup>z</sup> *Heal us, Pæan*. And hence the custom came, that not only all hymns in the praise of *Apollo* were called *Pæanes*, but also, in all songs of triumph in the celebration of all victories, men cried out, *Io Pæan*. After this manner the airy and wanton lover in <sup>a</sup> *Ovid* acts his triumph too. And from this invocation *Apollo* himself was called <sup>1</sup> *Ἴειος* [*Ieios*].

He was called *Phæbus* <sup>b</sup> from the great swiftness of his motion, or from his method of healing by purging; since, by the help of physic, which was *Apollo's* invention, the bodies of mankind are purged and cured.

<sup>u</sup> *Νομῆς*, *i. e.* Pastor, quod pavit Admeti gregem, vel quod quasi pascat omnia. Phurnut. Macrobi. <sup>w</sup> *Νόμος*. Lex. Macrobi. Cic. de Nat. Deor. 3. <sup>x</sup> *Παρά τὸ παύειν τὰς ἀλίας*, à sedando molestias, vel *παρὰ τὸ παύειν*, à feriendo. Festus. <sup>y</sup> *Ἴε παιᾶν*, jace

vel immitte, *Pæan*; nempe tela in feram. <sup>z</sup> *Ἴε παιᾶν*, medere *Pæan*.

<sup>a</sup> *Dicite Io Pæan, et Io, bis discite, Pæan!*

*Decidit in casses prædà petita meos.*

Art. Am. 20.

Sing *Io Pæan* twice, twice *Io* say:

My toils are pitch'd, and I have caught my prey.

<sup>b</sup> *Ἄπό τῆς φοιτᾶν*, quod vi feratur, vel à φοιτᾶω, purgo. Lilo Gyr. synt, 7.

He was named *Pythius*, not only from the serpent *Python*, which he killed, but likewise from <sup>c</sup> asking and consulting; for none among the Gods was more consulted, or delivered more responses, or spake more oracles than he; especially in the temple which he had at *Delphi*, to which all sorts of nations resorted, so that it was called *the oracle of all the earth* <sup>d</sup>. The oracles were given out by a young virgin, till one was debauched; upon which a law was made, that a very ancient woman should give the answers, in the dress of a young maid, who was therefore called *Pythia* from *Pythius*, one of *Apollo's* names, and sometimes *Phæbas* from *Phæbus*, another of them. But as to the manner that the woman understood the God's mind, men's opinions differ. *Cicero* supposes, that some vapours exhaled out of the earth, and affected the brain much, and raised in it a power of divination <sup>e</sup>.

*P.* What was the *tripos* on which the *Pythian* lady sat?

*M.* Some say, that it was a table with three feet, on which she placed herself when she designed to give forth oracles; and because it was covered with the skin of the serpent *Python*, they call it also by the name of *cortina*. <sup>f</sup> But others say, that it was a vessel, in which she was plunged before she prophesied; or rather, that it was a golden vessel, furnished with ears, and supported by three feet, whence it was called *tripos*; and on this the lady sat down. It happened that this *tripos* was lost in the sea, and afterward taken up in the nets of fishermen, who mightily contended among themselves who should have it: the *Pythian* priestess, being asked, gave answer, that it ought to be sent to the wisest man of all *Greece*. Whereupon it was carried to *Thales* of *Miletus*; who sent it to *Bias*, as to a wiser person: *Bias* referred it to another, and that other referred it to a fourth; till,

<sup>c</sup> Ἀπό τῆς πυνθάμεσθαι, ab interrogando vel consulendo. Hygin. in Fab. c. 50. <sup>d</sup> Cic. pro Font. Diodor. 1. Stat. Theb. Vide Orig. adv. Cels. l. 7. <sup>e</sup> Cic. de Divin. 1. 14. Apud. Lil. Cyr. <sup>f</sup> Plat. in Solon.

after it had been sent backward and forward to all the wise men, it returned again to *Thales*, who dedicated it to *Apollo* at *Delphi*.

P. Who were deemed the wise men of Greece?

M. These seven, to whose names I adjoin the places of their nativity; *Thales* of *Miletus*, *Solon* of *Athens*, *Chilon* of *Lacedæmon*, *Pittacus* of *Mytilene*, *Bias* of *Priene*, *Cleobulus* of *Lindi*, and *Periander* of *Corinth*. I will add some remarkable things concerning them.

*Thales* was reckoned among the wise men, because he was believed to be the first that brought geometry into *Greece*. He first observed the courses of the times, the motion of the winds, the nature of thunder, and the motions of the sun and the stars. Being asked what he thought the most difficult thing in the world, he answered, *to know one's self*. This perhaps was the occasion of the advice written on the front of *Apollo's* temple, to those that were about to enter, *Know thyself*. For there are very few that know themselves.

When *Solon* visited *Cræsus*, king of *Lydia*, the king showed his vast treasures to him, and asked him whether he knew a man happier than he: *Yes*, says *Solon*, *I know Tellus, a very poor, but a very virtuous man at Athens, who lives in a little tenement there; and he is more happy than your majesty: for, neither can those things make us happy, which are subject to the changes of the times; nor is any one to be thought truly happy till he dies.*<sup>h</sup> It is said, when king *Cræsus* was afterward taken prisoner by *Cyrus*, and laid upon the pile to be burnt, he remembered this saying of *Solon*, and often repeated his name; so that *Cyrus* asked why he cried out *Solon*, and who the God was, whose assistance he begged. *Cræsus* said, *I now find by experience that to be true, which heretofore he said to me: and he then related the story.* *Cyrus*, on hearing it, was so touched with the sense of the vicissitude of human affairs, that he preserved *Cræsus* from the fire, and ever after had him in great honour.

g. Γνώθι σεαυτόν, Nosce teipsum. Laert. <sup>h</sup> Plutarch; Herodotus.

*Chilo* had this saying continually in his mouth, <sup>i</sup> *Desire nothing too much.* Yet, when his son had got the victory at the *Olympic* games, the good man died with joy, and all *Greece* honoured his funeral.

*Bias*, a man no less famous for learning than nobility, preserved his citizens a long time. And when at last, <sup>k</sup> says *Cicero*, his country *Priene* was taken, and the rest of the inhabitants, in their escape, carried away with them as much of their goods as they could; one advised him to do the same, but he made answer, <sup>l</sup> *It is what I do already, for all things that are mine I carry about me.* He often said, <sup>m</sup> *that friends should remember so to love one another, as persons who may sometimes hate one another.*

Of the rest, nothing extraordinary is reported.

SECT. 5. THE SIGNIFICATION OF THE FABLE.  
APOLLO MEANS THE SUN.

EVERY one agrees, that by <sup>n</sup> *Apollo* the Sun is to be understood; for the four chief properties ascribed to *Apollo* were, the arts of *propheying*, of *healing*, of *darting*, and of *music*, of all which we may find in the sun a lively representation and image. Was *Apollo* famous for his skill in propheying and divination? And what is more agreeable to the nature of the sun, than by its light to dispel darkness, and to make manifest hidden and concealed truth? Was *Apollo* famous for his knowledge of medicine, and his power of healing? Surely nothing in the world conduces more to the health and preservation of all things, than the sun's heat and warmth: and therefore those herbs and plants, which are most exposed to its rays, are found to have most power and virtue. Thirdly, Is *Apollo* skilful in darting or shooting? And are not the sun's rays like so many darts or arrows shot from his body to the earth? And

<sup>i</sup> Nè quid nimium cupias. Plin. l. 7. c. 32.

<sup>k</sup> De Amicitia.

<sup>l</sup> Ego vero facio, nam omnia mea mecum porto. Val. Max. 7. c. 2.

<sup>m</sup> Amicos ita amare oportere, ut aliquando essent ofuri, Laert. <sup>n</sup> Cic. de Nat. Deor. 3.

lastly, how well does *Apollo's* skill in music agree to the nature of the sun, which, being placed in the midst of the planets, makes with them a kind of harmony, and all together, by their uniform motion, make, as it were, a concert of music: and because the sun is thus placed the middlemost of the seven planets, the poets assert, that the instrument which *Apollo* plays on, is a harp with seven strings.

Besides, from the things sacrificed to *Apollo*, ° it appears that he was the Sun: the first of these things was the *olive*, the fruit of which so loves the sun, that it cannot be nourished in places distant from it. 2. The *laurel*, P a tree of a hot nature, always flourishing, never old, and conducing not a little toward divination; and therefore the poets are crowned with laurel. - 3. Among animals, *swans* q were offered to him; because, as was observed before, they have from *Apollo* a faculty of divination; for they, foreseeing the happiness in death, die singing and pleased. 4. *Griffins* also, and *crows*, were sacred to him for the same reason: and the *hawk*, which has eyes as bright and piercing as the sun; the *cock*, which foretels his rising; and the *grasshopper*, a singing creature: hence † it was a custom among the *Athenians*, to fasten golden grasshoppers to their hair, in honour of *Apollo*.

And especially, if † we derive the name of *Latona*, the mother of *Apollo* and *Diana*, from the Greek λανθάνω [*lanthano*, to lie hid] it will signify, that before the birth of *Apollo* and *Diana*, that is, before the production of the sun and the moon, all things lay involved in darkness; from which these two glorious luminaries afterward proceeded, as out of the womb of a mother.

But notwithstanding all this, several poetical fables have relation only to the Sun, and not to *Apollo*. And of those therefore it is necessary to treat apart.

° Theocr. in Herc. P Aerijs. q Cic. Tuscul. 1. † Thucyd. Schol. Arist. † Vid. Lil. Gyr. 1, in Apoll.

## CHAPTER III.

## SECT. I. THE SUN. HIS GENEALOGY AND NAMES.

THIS glorious Sun, which illustrates all things with his light, is called *Sol*, as *Cicero* <sup>1</sup> says, either because he is the *only* star that is of that magnitude; or because, when he rises, he puts out all the other stars, and *only* appears himself. Although the poets have said, that there were five *Sols*, and *Cicero* reckons them up; yet, whatever they delivered concerning each of them severally, they commonly apply to one, who was the son of *Hyperion*, and nephew to *Æther*, begotten of an unknown mother.

The *Persians* call the Sun <sup>u</sup> *Mithra*, accounting him the greatest of their Gods, and worship him in a cave. His statue has the head of a lion, on which a turban, called *tiara*, is placed: it is clothed with *Persian* attire, and holds with both hands a mad bull by the horns. <sup>w</sup> Those that desired to become his priests, and understand his mysteries, did first undergo a great many hardships, disgraces, stripes, colds, heats, and other torments, before they could attain to the honour of that employment. And behold the holiness of their religion! It was not lawful for the kings of *Persia* to drink immoderately, but upon that day in which the sacrifices were offered to *Mithra* <sup>x</sup>.

The *Egyptians* called the Sun <sup>y</sup> *Horus*; whence those parts, into which the Sun divides the day, are called *Horæ*, *Hours*. They represented his power by a sceptre, on the top of which an eye was placed; by which they signified that the Sun sees every thing, and that all things are seen by his means.

<sup>1</sup> Vel quia *Solus* ex omnibus sideribus tantus est; vel quia cum exortus est, obscuratis omnibus, *Solus* appareat. Cic. de Nat. Deor. 2. 3. <sup>u</sup> Hesych. et Lactant. Gram. Apud Lil. Gyr. <sup>w</sup> Duris 7. Hist. ap. Athen. <sup>x</sup> Greg. Nazianz. Orat. 1. in Jul. <sup>y</sup> Plut. et Osir.

These <sup>z</sup> *Horæ* were thought to be the daughters of *Sol* and *Chronis*, who early in the morning prepare the chariot and the horses for their father, and open the gates of the day.

## SECT. 2. ACTIONS OF SOL.

No other actions of *Sol* are mentioned, but his debaucheries, and love intrigues between him and his mistresses; whereby he obscured the honour of his name: the most remarkable of them are these that follow.

1. He lay with *Venus* in the island of *Rhodes*, at which time, <sup>a</sup> it is said that the heavens rained gold, and the earth clothed itself with roses and lilies; whence the island was called <sup>b</sup> *Rhodes*. 2. Of *Clymene*, he begat one son, named *Phaeton*, and several daughters. 3. Of *Næra*, he begat *Pasiphae*, and of *Perce*, *Circe*. To omit the rest of his brood, of more obscure note, according to my method I shall say something of each of these: but first (since I have mentioned *Rhodes*) I will speak a little of the *Rhodian Colossus*, which was one of the Seven Wonders of the World.

## SECT. 3. THE SEVEN WONDERS OF THE WORLD.

*P.* WHAT were those Seven Wonders of the World?

*M.* They are these that follow.

1. The *Colossus* at *Rhodes*, <sup>c</sup> a statue of the *Sun* seventy cubits high, placed across the mouth of the harbour; a man could not grasp its thumb with both his arms. Its thighs were stretched out to such a distance, that a large ship under sail might easily pass into the port between them. It was twelve years making, and cost three hundred talents <sup>d</sup>. It stood fifty years, and at last was thrown down by an earthquake. And from this *Coloss*

<sup>z</sup> Hom. Ili. & Odyss. 4. Plutarch. Boccac. l. 4. c. 4. <sup>a</sup> Pindar. in Olymip. <sup>b</sup> Ἀπὸ τοῦ ῥόδου, à *rosa*. <sup>c</sup> Plin. 34. c. 17.

<sup>d</sup> A *Rhodian* talent is worth 322l 18s 4d *English*.

the people of *Rhodes* were named *Colossenses*; and now every statue of an unusual magnitude is called *Colossus*.

2. The Temple of *Diana*, at *Ephesus*, a work of the greatest magnificence, which the ancients prodigiously admired. <sup>c</sup> Two hundred and twenty years were spent in finishing it, though all *Asia* was employed. It was supported by one hundred and twenty-seven pillars, sixty feet high, each of which was raised by as many kings. Of these pillars thirty-seven were engraven. The image of the goddess was made of *ebony*, as we learn from history.

3. The *Mausoleum*, or sepulchre of *Mausolus*, king of *Caria*, <sup>f</sup> built by his queen *Artemisia*, of the purest marble; and yet the workmanship of it was much more valuable than the marble. It was from north to south sixty-three feet long, almost four hundred and eleven feet in compass, and twenty-five cubits (that is, about thirty-five feet) high, surrounded with thirty-six columns, which were beautified in a wonderful manner. From this *Mausoleum* all other sumptuous sepulchres are called by the same name.

4. A statue of *Jupiter*, in the temple of the city <sup>g</sup> *Olympia*, carved with the greatest art by *Phidias*, out of ivory, and made of a prodigious size.

5. The Walls of *Babylon* (the metropolis of *Chaldea*) <sup>h</sup> built by queen *Semiramis*; their circumference was sixty miles, and their breadth fifty feet, so that six chariots might conveniently pass upon them in a row.

6. The <sup>i</sup> Pyramids of *Egypt*; three of which, remarkable for their height, do still remain. The first has a square basis, and is one hundred and forty-three feet long, and one thousand feet high: it is made of great stones, the least of which is thirty feet thick; and three hundred and sixty thousand men were employed in building it, for the space of twenty years. The other two, which are somewhat smaller, attract the admiration of

<sup>c</sup> Plin. l. 7. c. 38. & l. 16. c. 40. <sup>f</sup> Plin. l. 36. c. 5. <sup>g</sup> Plin. l. 36. c. 3. <sup>h</sup> Plin. l. 6. c. 26. <sup>i</sup> Plin. l. 36. c. 13. Belo, l. 2. c. 32.



all spectators. In these pyramids, it is reported, the bodies of the kings of *Egypt* lie interred.

7. The Palace of <sup>k</sup> *Cyrus*, king of the *Medes*, made by *Menon*, with no less prodigality than art; for he cemented the stones with gold.

#### SECT. 4. THE CHILDREN OF THE SUN.

Now let us turn our discourse again to *Sol's* children; the most famous of which was *Phaeton*, who gave the poets an excellent opportunity of showing their ingenuity by the following action. *Epaphus*, one of the sons of *Jupiter*, quarrelled with *Phaeton*, and said, that though he called himself the son of *Apello*, he was not; and that his mother *Clymene* invented this pretence only to cover her adultery. This slander so provoked *Phaeton*, that, by his mother's advice, he went to the royal palace of the *Sun*, to bring thence some indubitable marks of his nativity. The *Sun* received him kindly, and owned him his son; and, to take away all occasion of doubting hereafter, he gave him liberty to ask any thing, swearing by the *Stygian Lake* (which sort of oath none of the Gods dare violate) that he would not deny him. *Phaeton* then desired leave to govern his father's chariot for one day. This was the occasion of great grief to his father, who, foreseeing his son's ruin thereby, was very uneasy that he had obliged himself to grant a request so pernicious to his son: <sup>1</sup> he therefore endeavoured to per-

<sup>k</sup> Calepin. V. Miraculum.

<sup>1</sup> — *Temeraria dixit*

*Vox mea facta tua est. Utinam promissa liceret  
Non dare. Confiteor, solum hoc tibi, nate, negarem.*

*Dissuadere licet. Non est tua tuta voluntas;  
Magna petis, Phaeton, et quæ non viribus istis  
Munera conveniunt, nec tam puerilibus annis.*

*Sors tua mortalis: non est mortale, quod optas.* Ov. Met. 2.

'Twas this alone I could refuse a son,  
Else by 's own wish and my rash oath undone.

Thou to thy ruin my rash vow dost wrest:

O! would I could break promise. Thy request,

suade him not to persist in his desire, telling him that he sought his own ruin, and was desirous of undertaking an employment above his ability, and which no mortal was capable to execute. <sup>m</sup> *Phaeton* was not moved with the good advice of his father, but pressed him to keep his promise, and perform what he had sworn by the river *Styx* to do. In short, the father was forced to comply with his son's rashness; and therefore unwillingly granted what was not now in his power, after his oath, to deny; nevertheless, he directed him how to guide the horses, and especially advised him to observe the middle path. *Phaeton* was transported with joy, <sup>n</sup> mounted the chariot, and, taking the reins, he began to drive the horses; which, finding him unable to govern them, ran away, and set on fire both the heaven and the earth. *Jupiter*, to put an end to the conflagration, struck him out of the chariot with thunder, and cast him headlong into the river *Po*. His sisters, *Phaethusa*, *Lampetia*, and *Lampethusa*, lamenting his death incessantly upon the banks of that river, were turned, by the pity of the Gods, into *poplars*, from that time weeping *amber* instead of tears. A great fire that happened in *Italy*, near the *Po*, in the time of king *Phaeton*, was the occasion

Poor hapless youth, forego; retract it now,  
 Recall thy wish, and I can keep my vow;  
 Think, *Phaeton*, think o'er thy wild desires,  
 That work more years and greater strength requires:  
 Confine thy thoughts to thy own humble fate;  
 What thou would'st have, becomes no mortal state.

<sup>m</sup> ——— *Diis tamen ille repugnat,  
 Propositumque premit, flagratque cupidine currus.*  
 In vain to move his son the father aim'd,  
 He, with ambition's hotter fire inflam'd,  
 His fire's irrevocable promise claim'd.  
<sup>n</sup> *Occupat ille levem juvenili corpore currum,  
 Statque super, manibusque datas contingere habenas  
 Gaudet, et invito grates agit inde parenti.*  
 Now *Phaeton*, by lofty hopes possess'd,  
 The burning seat with youthful vigour press'd;  
 With nimble hands the heavy reins he weigh'd,  
 And thanks unpleasing to his father paid.

of this fable. And the *ambitious* are taught hereby what event they ought to expect, when they soar higher than they ought.

° *Circe*, the most skilful of all forcereffes, poisoned her husband, a king of the *Sarmatians*; for which she was banished by her subjects, and, flying into *Italy*, fixed her seat on the promontory *Circaum*, where she fell in love with *Glaucus*, a sea God, who at the same time loved *Scylla*: *Circe* turned her into a sea-monster, by poisoning the water in which she used to wash. She entertained *Ulysses*, who was driven thither by the violence of storms, with great civility; and restored his companions, whom, according to her usual custom, she had changed into hogs, bears, wolves, and the like beasts, unto their former shapes. *Ulysses* was armed against her assaults; so that she set upon him in vain. It is said, that she drew down the very stars from heaven: whence we are plainly informed, that voluptuousness (of which *Circe* is the emblem) alters men into ravenous and filthy beasts; that even those, who with the lustre of their wit and virtue shine in the world, as stars in the firmament, when once they addict themselves to obscene pleasures, become obscure and inconsiderable, falling as it were headlong from the glory of heaven.

<sup>p</sup> *Pasiphae* was the wife of *Minos*, king of *Crete*. She fell in love with a bull, and obtained her desire by the assistance of *Dædalus*, who, for that purpose, inclosed her in a wooden cow: she brought forth a *Minotaur* (a monster) one part of which was like a man, the other like a bull. <sup>q</sup> Now the occasion of the fable, they say, was this: *Pasiphae* loved a man whose name was *Taurus*, and had twins by him in *Dædalus*' house; one of whom was very like her husband *Minos*, and the other like its father. But however that might be, the *Minotaur* was shut up in a labyrinth, which *Dædalus* made by the order of king *Minos*. This labyrinth was a place diversified with very many wind-

° Ovid. Met. 14.

<sup>p</sup> Ovid. Met. 1.

<sup>q</sup> Serv. ap Boccac. l. 4.

ings and turnings, and cross-paths running into one another. How this *Minotaur* was killed, and by whom, I shall show particularly in its place in the history of *Theseus*. <sup>r</sup> *Dædalus* was an excellent artificer of *Athens*, and, as it is said, invented the ax, the saw, the plummet, the augre, and glue; he also first contrived masts and yards for ships: besides, he carved statues so admirably, that they not only seemed alive, but would never stand still in one place; nay, would fly away unless they were chained. This *Dædalus*, together with *Icarus* his son, was shut up by *Minos* in the labyrinth which he had made, because he had assisted the amours of *Pasiphae*; and finding no way to escape, he made wings for himself and his son, with wax and the feathers of birds: fastening these wings to their shoulders, *Dædalus* flew out of *Crete* into *Sicily*; but *Icarus* in his flight, neglecting his father's advice, observed not his due course, and out of juvenile wantonness flew higher than he ought; upon which the wax was melted by the sun, the wings broke in pieces, and he fell into the sea, which is since, <sup>s</sup> according to *Ovid*, named the *Icarian* sea from him.

To these children of the *Sun*, we may add his niece and his nephew *Byblis* and *Caunus*. *Byblis* was so much in love with *Caunus*, though he was her brother, that she employed all her charms to entice him to commit incest; and when nothing would overcome his modesty, she followed him so long, that at last, being quite oppressed with sorrow and labour, she sat down under a tree, and shed such a quantity of tears, <sup>t</sup> that she was converted into a fountain.

<sup>r</sup> Ovid. Met. 8. Pausan. in Attic.

<sup>s</sup> *Icarus Icarus nomina fecit aquis.*

Trist. 1.

*Icarian* seas from *Icarus* were called.

<sup>t</sup> *Sic lachrymis consumpta suis Phœbeia Byblis*

*Vertitur in fontem, qui nunc quoque vallibus imis*

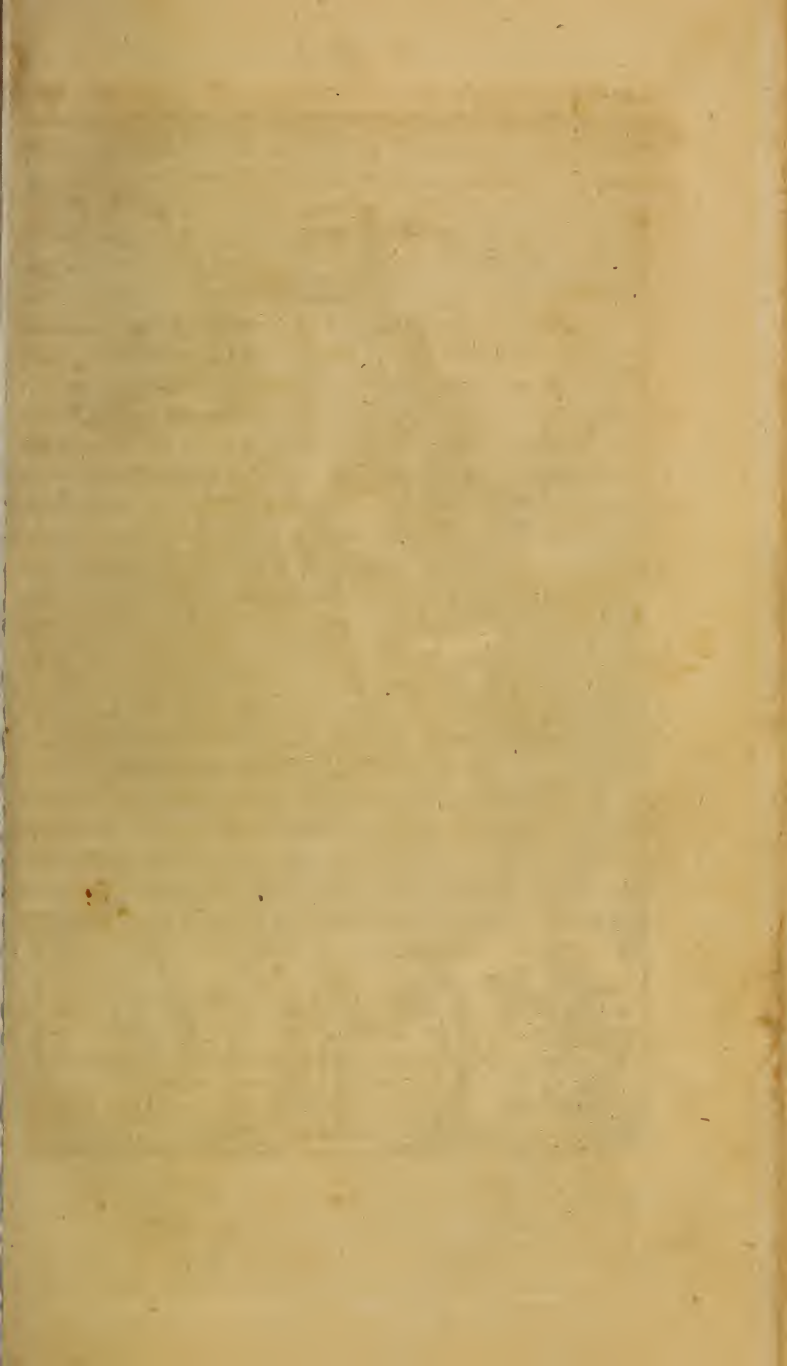
*Nomen habet dominæ, nigraque sub illice manat.* Ov. Met. 9.

Thus the *Phœbeian Byblis*, spent in tears,

Becomes a living fountain, which yet bears

Her name, and, under a black hoim that grows

In those rank vallies, plentifully flows.





## CHAPTER IV.

## SECT. I. MERCURY. HIS IMAGE AND BIRTH.

*P.* WHO is that young man, <sup>u</sup> with a cheerful countenance, a honest look, and lively eyes; who is so fair without paint; having wings fixed to his hat and his shoes, and a rod in his hand, which is winged, and bound about by two serpents?

*M.* It is the image of *Mercury*, as the *Egyptians* paint him; whose face is partly black and dark, and partly clear and bright; because sometimes he converses with the celestial, and sometimes with the infernal Gods. He wears winged shoes (which are called *Talaria*) and wings are also fastened to his hat (which is called *Petafus*) because, since he is the messenger of the Gods, he ought not only to run but to fly.

*P.* Of what parents was he born?

*M.* <sup>w</sup> His parents were *Jupiter*, and *Maia* the daughter of *Atlas*; and for that reason, perhaps, they used to offer sacrifices to him in the month of *May*. They say that *Juno* suckled him a while in his infancy; and once, when he sucked the milk very greedily, his mouth being full, it ran out of it upon the heavens, and made that white stream which they call <sup>x</sup> *the Milky-way*.

## SECT. 2. THE OFFICES AND QUALITIES OF MERCURY.

*P.* WHAT were *Mercury's* offices and qualities?

*M.* He had many offices. 1. <sup>y</sup> The first and chiefest of them was to carry the commands of *Jupiter*; whence he is commonly called *the Messenger of the Gods*. 2. He swept the room where the Gods supped, and made

<sup>u</sup> Galen ap. Nat. Com. l. 5.    <sup>w</sup> Hesiod. in Theog. Hor. Carm. 1.  
<sup>x</sup> Via lactea quam Græci vocant Galaxiam, ἀπὸ τῆς γάλακτος, à lacte.  
 Macrob. et Suidas.    <sup>y</sup> Lucian. dial. Maiaë et Mercurii.

the beds; and underwent many other the like servile employments: hence he was stiled <sup>z</sup> *Camillus* or *Casmillus*, that is, an inferior servant of the Gods; for anciently <sup>a</sup> all boys and girls under age were called *Camilli* and <sup>b</sup> *Camillæ*: and the same name was afterward given to the young men and maids, who <sup>c</sup> attended the priests at their sacrifices; though the people of *Bœotia* <sup>d</sup> instead of *Camillus*, say *Cadmillus*; perhaps from the *Arabic* word *chadam*, to serve; or from the *Phœnician* word *chadmel*, God's servant, or *minister sacer*. 3. <sup>e</sup> He attended upon dying persons to unloose their souls from the chains of the body, and carry them to hell: he also revived, and placed into new bodies, those souls which had completed their full time in the *Elysian* fields. Almost all which things *Virgil* comprises in seven verses <sup>f</sup>.

His remarkable qualities were likewise many. 1. They say, that he was the inventor of letters. This is certain, he excelled in eloquence, and the art of speaking well; insomuch that the Greeks called him *Hermes*, from his skill <sup>g</sup> in interpreting or explaining; and there-

<sup>z</sup> Stat. Tullian. 2. de vocab. rerum.

<sup>a</sup> Serv. in *Æn.* 12.

<sup>b</sup> Paciv. in *Medea*. Dion. Halicarn. l. 2. Macrobian. Saturn. 3.

<sup>c</sup> Bochart. Geogr. l. 1. c. 2. <sup>d</sup> Soph. in *Œdip.* <sup>e</sup> Hom. *Odyss.* 24.

<sup>f</sup> *Dixerat. Ille patris magni parere parabat  
Imperio, et primum pedibus talaria nectit  
Aurea, quæ sublimem alis sine æquora supra,  
Seu terram, rapido pariter cum flamine portant.  
Tum virgam capit; hæc animas ille evocat Orco  
Pallentes, alias sub tristia Tartara mittit;  
Dat somnos, adimitque, et lumina morte resignat.*

*Æn.* 4.

*Hermes* obeys; with golden pinions binds  
His flying feet, and mounts the western winds;  
And, whether o'er the seas or earth he flies,  
With rapid force they bear him down the skies.  
But first he grasps, within his awful hand,  
The marks of sovereign pow'r, his magic wand:  
With this he draws the souls from hollow graves;  
With this he drives them down the *Stygian* waves;  
With this he seals in sleep the wakeful sight,  
And eyes, though clos'd in death, restores to light.

<sup>g</sup> Ἀπὸ τοῦ ἑρμηνεύειν, i. e. ab interpretando.



fore he is accounted the <sup>b</sup> God of the rhetoricians and orators. 2. He is reported to have been the inventor of contracts, weights, and measures; to have first taught the arts of buying, selling, and trafficking; and to have received the name of *Mercury* <sup>i</sup> from his understanding of merchandise. Hence he is accounted the God of the *merchants*, and the God of *gain*; so that all unexpected gain and treasure, which comes of a sudden, is from him called *ἑρμείων* or *ἑρμαίων* [*hermeion* or *hermaion*]. 3. In the art of thieving he certainly excelled all the sharpers that ever were, or will be <sup>k</sup>; for he is the very prince and God of thieves. The very day in which he was born, he stole away some cattle from king *Admetus*' herd, although *Apollo* was keeper of them; who complained much of the theft, and bent his bow against him: but, in the mean time, *Mercury* stole even his arrows from him. While he was yet an infant, and entertained by *Vulvan*, he stole his tools from him. He took away by stealth *Venus*' girdle, while she embraced him; and *Jupiter*'s sceptre: he designed to steal the thunder too, but he was afraid lest it should burn him. 4. He was mightily skilful in making peace; and for that reason was sometimes painted with chains of gold flowing from his mouth, with which he linked together the minds of those that heard him. And he not only pacified mortal men, but also the immortal Gods of heaven and hell; for whenever they quarrelled among themselves, he composed their differences.

This pacificatory faculty of his is signified by the rod that he holds in his hand, which *Apollo* heretofore gave him, because he had given *Apollo* a harp. <sup>i</sup> This rod

<sup>b</sup> Tertul. de Coronis. Festus. Fulgent.  
mercium rura, Philostrat. in Soph. 3.  
& Vulc.

<sup>i</sup> A mercibus, vel à  
<sup>k</sup> Lucian. Dial. Apoll.

<sup>i</sup> *Pacis et armorum, superis imisque Deorum,  
Arbiter, alato qui pede carpit iter.*

Ovid. Fast. 5.

Thee, Wing-foot, all the Gods both high and low,  
The arbiter of peace and war allow.

*Atlantas Tegææ Nepos, commune profundis  
Et superis numen, qui fas per limen utrumque*

had a wonderful faculty of deciding all controversies. This virtue was first discovered by *Mercury*, who seeing two serpents fighting, as he travelled, he put his rod between them; and reconciled them presently; for they mutually embraced each other, and stuck to the rod, which is called *Caduceus*. <sup>m</sup> Hence all ambassadors sent to make peace are called *Caduceatores*: for, as wars were denounced by <sup>n</sup> *Feciales*, so they were ended by *Caduceatores*.

### SECT. 3. ACTIONS OF MERCURY.

*P.* ARE any of his actions recorded in history?

*M.* Yes, several; and such as in my judgment do not much deserve to be remembered. However the following account is most remarkable.

He had a son by his sister *Venus*, called <sup>o</sup> *Hermaphroditus*, who was a great hunter. In those woods where he frequently hunted, a nymph called *Salmacis* lived, who greatly admired and fell in love with him; for he was very beautiful, but a great womanhater. She often tempted the young man, but was often repulsed; yet she did not despair. She lay in ambush at a fountain where he usually came to bathe, and, when he was in the water, she also leaped in to him; but neither so could she overcome his extraordinary modesty. Therefore, it is said, she prayed to the Gods above, that the bodies of both might become one, which was granted. *Hermaphroditus* was amazed when he saw this change of his body; and desired that, for his comfort, some other persons might be like him. He obtained his request;

*Solus habes, geminoque facis compendia mundo.*

Claud. de Rap. Prof.

Fair *Maia*'s son, whose pow'r alone doth reach  
High heaven's bright towers, and hell's dusky beach,  
A common God to both, dost both the worlds appease.

<sup>m</sup> Hom. in Hym.

<sup>n</sup> Lexic. Lat. in hoc Verbo.

<sup>o</sup> i. e.

*Mercurio-Venus*, nam *Ἑρμῆς* est *Mercurius* et *Ἀφροδίτη* *Venus*.

for <sup>p</sup> whoever washed himself in that fountain (called *Salmacis*, in the country of *Caria*) became a hermaphrodite, that is, had both sexes. I am unwilling to omit the following story.

A herdsman, whose name was *Battus*, saw *Mercury* stealing *Admetus*' cows, from *Apollo* their keeper. When *Mercury* perceived that his theft was discovered, he went to *Battus*, and desired that he would say nothing, and gave him a delicate cow. *Battus* promised him secrecy. *Mercury*, to try his fidelity, came in another shape to him, and asked him about the cows; whether he saw them, or knew the place where the thief carried them. *Battus* denied it; but *Mercury* pressed him hard, and promised that he would give him both a bull and a cow, if he would discover it. With this promise he was overcome; upon which *Mercury* was enraged, and, laying aside his disguise, turned him into a stone called *Index*. This story *Ovid* describes in very elegant verse <sup>q</sup>.

The ancients used to set up statues where the roads crossed: these statues they call *Indices*, because, with an arm or finger held out, they showed the way to this or that place. The *Romans* placed some in public places and highways; as the *Athenians* did at their doors to drive away thieves; and they call these statues *Hermæ*, from *Mercury*, whose *Greek* name was *Hermes*: concerning which *Hermæ* it is to be observed,

1. These images have neither <sup>r</sup> hands nor feet; and

<sup>p</sup> *Ovid. Met. 4.*

<sup>q</sup> *At Battus, postquam est merces geminata, sub illis  
Montibus, inquit, erant: et erant sub montibus illis.*

*Risit Atlantiades, et me mihi, perfide, prodis:*

*Me mihi prodis, ait? perjuraque peccora vertit*

*In durum silicem, qui nunc quoque dicitur Index.*

*Battus*, on th' double proffer, tells him, there;  
Beneath those hills, beneath those hills they were.

Then *Hermes* laughing loud, What, knave, I say,

Me to myself, myself to me betray?

Then to a touchstone turn'd his perjur'd breast,

Whose nature now is in that name express'd.

<sup>r</sup> *Sunt ἄποδες καὶ ἄχειρες. Herod. l. 1.*

hence *Mercury* was called *Cyllenius*, and by contraction <sup>o</sup> *Cyllius*, which words are derived from a *Greek* word signifying a man without hands and feet; and not from *Cyllene*, a mountain in *Arcadia*, on which he was educated.

2. A purse was usually hung to a statue of *Mercury*, <sup>t</sup> to signify that he was the God of gain and profit, and presided over merchandising; in which, because many times things are done by fraud and treachery, they gave him the name of *Dolius*.

3. The *Romans* used to join the statues of *Mercury* and *Minerva* together, and these images they called *Hermathenæ* <sup>u</sup>; and sacrificed to both deities upon one and the same altar. Those who had escaped any great danger, always offered sacrifices to *Mercury*: <sup>w</sup> they offered up a calf, and milk, and honey, and especially the tongues of the sacrifices, which, with a great deal of ceremony, they cast into the fire, and then the sacrifice was finished. It is said, that the *Megarenses* first used this ceremony.

## CHAPTER V.

### SECT. I. BACCHUS. HIS IMAGE.

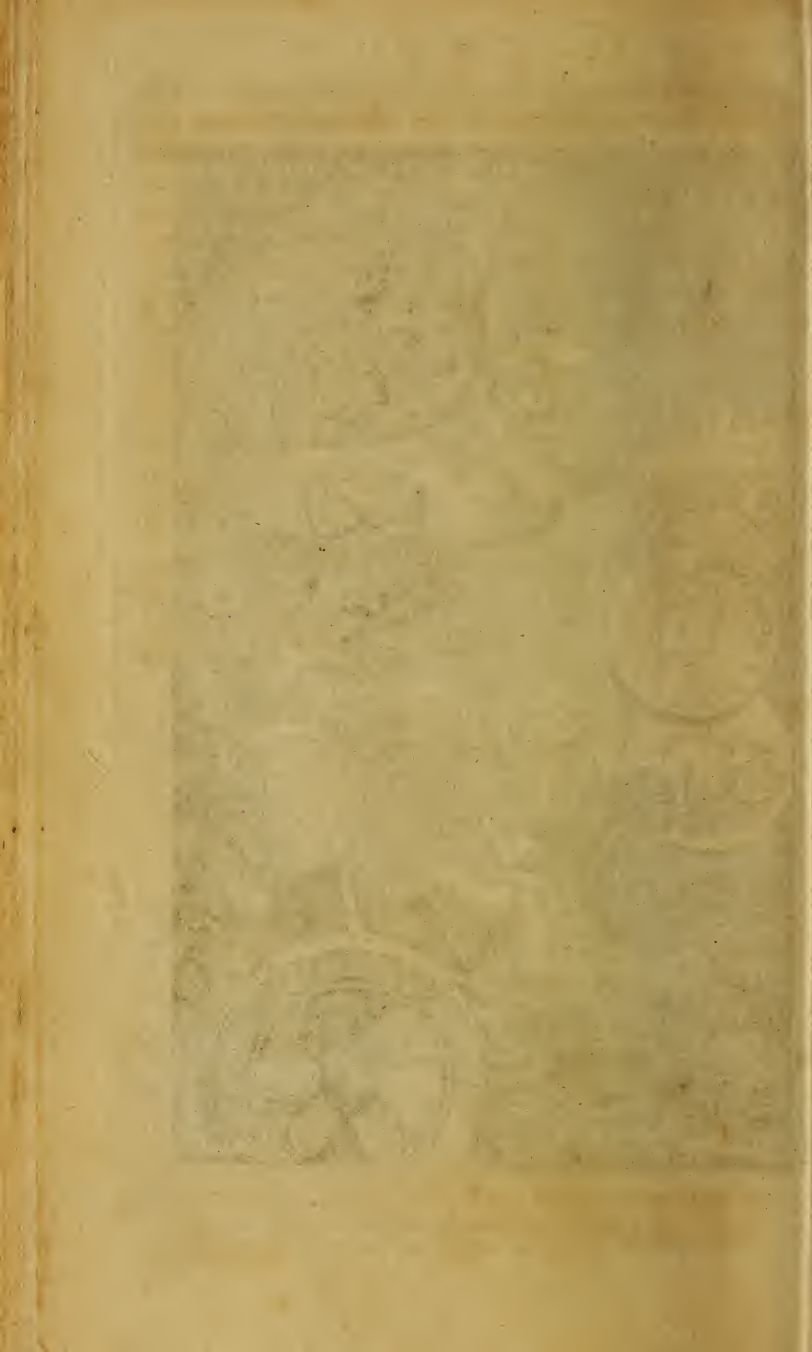
*M.* WHY do you laugh, *Palaophilus*?

*P.* Who can forbear, when he sees that filthy, shameless, and immodest God, placed next to *Mercury*; <sup>x</sup> with a naked body, a red face, lascivious looks, in an effeminate posture, dispirited with luxury, and overcome with wine. His swollen cheeks resemble bottles; his great belly, fat breasts, and distended swelling paunch, represent a hog's head, rather than a God, to be carried in that chariot.

*M.* That is no wonder; for it is *Bacchus* himself, the

<sup>o</sup> *Κυλλός*. i. e. manuum et pedum expers. *Lil. Gyr.* <sup>t</sup> *Macroch. et Suid. apud Lil.* <sup>u</sup> *Cicero.* <sup>w</sup> *Pausan. in Attic. Ovid. Met. 4. Callistrat. Homer.* <sup>x</sup> *Eurip. in Bacchis.*





God of wine, and the captain and emperor of drunkards. He is crowned with ivy and vine-leaves; and has in his hand a *thyrsus*, instead of a sceptre, which is a javelin with an iron head, encircled by ivy or vine-leaves. <sup>y</sup> He is carried in a chariot, which is sometimes drawn by tigers and lions, and sometimes by lynxes and panthers: and, like a king, he has his guards, <sup>z</sup> who are a drunken band of satyrs, demons, nymphs that preside over the wine-presses, fairies of fountains, and priestesses. *Silenus* oftentimes comes after him, sitting on an ass that bends under his burden.

*P.* But what is here? This *Bacchus* has got horns, and is a young man without a beard: I have heard, that the inhabitants of *Elis* paint him like an old man, with a beard.

*M.* It is true. He is sometimes painted an old man, and sometimes a smooth and beardless boy; as <sup>a</sup> *Ovid* and <sup>b</sup> *Tibullus* describe him. I shall give you the reason of all these things, and of his horns, mentioned also in <sup>c</sup> *Ovid*, before I make an end of this fable.

## SECT. 2. THE BIRTH OF BACCHUS.

*Bacchus*' birth was both wonderful and ridiculous, if the poets may be heard; as they must when the discourse is about fables.

<sup>y</sup> *Ovid*. de Art. Am. *Aristoph.* Scholiast. in *Plutum.* *Strabo*, l. 26. *Ovid*. Met. 3. 4. <sup>z</sup> *Cohors Satyrorum, Cobalorum, Lenarum, Naiadum, atque Baccharum.*

<sup>a</sup> — *Tibi inconsumpta juventa?*

*Tu puer æternus, tu formosissimus alto  
Conspiceres cælo, tibi, cum sine cornibus adstas,  
Virgineum caput est.*

— Still dost thou enjoy

Unwasted youth? Eternally a boy

Thou'rt seen in heaven, whom all perfections grace;

And, when unhorn'd, thou hast a virgin's face.

<sup>b</sup> *Solis æterna est Phæbo Bacchoque juventa.*

*Phæbus* and *Bacchus* only have eternal youth.

<sup>c</sup> *Accedant capiti cornua, Bacchus eris.*

Clap to thy head a pair of horns, and *Bacchus* thou shalt be.

They tell us, that when *Jupiter* was in love with *Semele*, it rais'd *Juno's* jealousy higher than ever before. *Juno* therefore endeavoured to destroy her; and, in the shape of an old woman, visited *Semele*, wish'd her much joy from her acquaintanee with *Jupiter*, and advis'd her to oblige him, when he came, by an inviolable oath, to grant her a request: then, says she to *Semele*, ask him to come to you as he is wont to come to *Juno*; and he will come clothed in all his glory, and majesty, and honour. *Semele* was greatly pleas'd with this advice; and therefore, when *Jupiter* visit'd her next, she<sup>d</sup> begg'd a favour of him, but did not expressly name the favour. *Jupiter* bound himself in the most solemn oath to grant her request, let it be what it would. *Semele*, encouraged by her lover's kindness, and little foreseeing that what she desired would prove her ruin, begg'd of *Jupiter* to come to her embraces in the same manner that he caress'd *Juno*. What *Jupiter* had so solemnly sworn to perform, he could not refuse. He could not

a ——— *Rogat illa Jovem sine nomine munus.*

*Cui Deus, Elige, ait; nullam patiere repulsam:*

*Quoque magis credas, Stygii quoque conscia sunta*  
*Numina torrentis, timor et Deus ille Deorum.*

*Leta malo, n'iumque potens, perituraque amantis*

*Obsequio Semele: Qualem Saturnia, dixit,*

*Te solet amplecti, Veneris cum fœdus initis,*

*Da mihi te talem.*

Ovid. Met. 3.

——— She ask'd of *Jove* a gift unnam'd.

When thus the kind consenting God reply'd,

Speak but the choice, it shall not be deny'd:

And, to confirm thy faith, let *Stygian* Gods

And all the tenants of hell's dark abodes,

Witness my promise: these are oaths that bind,

And Gods that keep e'en *Jove* himself confin'd.

Transported with the sad decree, she feels

Ev'n mighty satisfaction in her ills;

And just about to perish by the grant,

And kind compliance of her fond gallant,

Says, Take *Jove's* vigour as you use *Jove's* name,

The same the strength, and sinewy force the same,

As when you mount the great *Saturnia's* bed,

And lock'd in her embrace, diffusive glories shed.



recal his words, nor free himself from the obligation of his oath ; so that he put on all his terrors, arrayed himself with his greatest glory, and in the midst of thunder and lightning entered *Semele's* house. <sup>e</sup> Her mortal body was not able to stand the shock ; so that she perished in the embraces of her lover ; for the thunder struck her down and stupified her, and the lightning reduced her to ashes. So fatal are the rash desires of the ambitious ! When she died, she was big with child of *Bacchus*, who was preserved, after his mother's decease, in such a maner as will make you laugh to hear it ; for the <sup>f</sup> infant was taken out of his mother's womb and sewed into *Jupiter's* thigh, whence in fulness of time it was born, and then <sup>g</sup> delivered into the hands of *Mercury* to be carried into *Eubœa*, to *Macris*, the daughter of *Aristæus*, <sup>h</sup> who immediately anointed his lips with honey, and brought him up with great care in a cave, to which there were two gates.

### SECT. 3. NAMES OF BACCHUS.

WE will first speak of his proper name, and then come to his titles and surname.

*Bacchus* was so called from a <sup>i</sup> Greek word, which signifies *to revel* ; and, from the same reason, the *wild women*, his companions, are called <sup>k</sup> *Thyades* and <sup>l</sup> *Mæ-*

e — *Corpus mortale tumultus*

*Non tulit æthereos ; donisque jugalibus arsit.*

Nor could her mortal body bear the sight

Of glaring beams, and strong celestial light ;

But scorch'd all o'er, with *Jove's* embrace expr'd,

And mourn'd the gift so eagerly desir'd.

f — *Genetricis ab alvo*

*Eripitur, patrioque tener (si credere dignum)*

*Insuitur femori, maternaque tempora complet.*

The imperfect babe, that in the womb does lie,

Was ta'en by *Jove* and sew'd into his thigh,

His mother's time accomplishing.

<sup>g</sup> Eurip. Bacch. Nat. Com. l. 4.

<sup>h</sup> Apol. Argon. 4.

<sup>i</sup> Ἀπὸ τῆ βαρχέειν seu βαρχέειν ab infaniendo. Euttath. apud Lil.

<sup>k</sup> Ἀπὸ τῆς θυᾶς à furore ac rabie. Virg. Æn. 4.

*nades*, which words signify madness and folly. They were also called <sup>m</sup> *Mimallones*, that is, imitators or mimicks; because they imitated all *Bacchus*' actions.

<sup>n</sup> *Biformis*, because he was reckoned both a young and an old man, with a beard, and without a beard: or, because wine (of which *Bacchus* is the emblem) makes people sometimes cheerful and pleasant, sometimes peevish and morose.

He was named <sup>o</sup> *Brisæus*, either (as some think) from the nymph his nurse; or from the use of the grapes and honey, which he invented, for *brisa* signifies a bunch of pressed grapes; or else from the promontory *Brisa*, in the island of *Lesbos*, where he was worshipped.

<sup>p</sup> *Bromius*, from the crackling of fire, and noise of thunder, that was heard when his mother was killed in the embraces of *Jupiter*.

<sup>q</sup> *Bimater*, because he had two mothers: the first was *Semele*, who conceived him in the womb; and the other, the thigh of *Jupiter*, into which he was received after he was saved from the fire.

He is called by divers of the *Greeks* <sup>r</sup> *Bugenes*, that is, born of an ox, and thence *Tauriformis*, or *Tauriceps*; and he is supposed to have horns, because he first ploughed with oxen, or because he was the son of *Jupiter Ammon*, who had the head of a ram.

<sup>s</sup> *Dæmon bonus*, the good angel; and in feasts, after the victuals were taken away, the last glass was drunk round to his honour.

<sup>t</sup> *Dithyrambus*, which signifies either that he was born twice, of *Semele* and of *Jove*; or the double gate, that the cave had in which he was brought up: or <sup>u</sup> perhaps

<sup>l</sup> Α μαινομαι infanio, ferocio. <sup>m</sup> Α μιμάομαι imitor. <sup>n</sup> Δίμορφος. Diod. apud Lil. <sup>o</sup> Cornut. in Perf. Sat. 1. <sup>p</sup> Ἀπὸ τῆς βρομῆς ab incendii crepitu, tonitrusque sonitu. Ovid. Met. 4. <sup>q</sup> Idem ibid. <sup>r</sup> Βεγγενής, à bove genitus. Clemens Strom. Euf. l. 4. præp. Evang. <sup>s</sup> Diodor. l. 5. Idem l. 3. <sup>t</sup> Ἀπὸ τῆς δις εἰς θυραυ ἀναβαίνειν, à bis in januam ingrediendo. Diodor. Orig. Euseb. <sup>u</sup> Quasi per geminam portam, hic proverbialiter de vino, facit το σῶμα διθυρον.

it means, that drunkards cannot keep secrets ; but whatever is in the head comes into the mouth, and then bursts forth, as fast as it would out of two doors.

*Dionysius* or *Dionysus*, <sup>w</sup> from his father *Jupiter*, or from the nymphs called *Nysæ*, by whom he was nursed, as they say ; or from a *Greek* <sup>x</sup> word, signifying *to prick*, because he pricked his father's side with his horns, when he was born ; or from *Jupiter's* lameness, who limped when *Bacchus* was in his thigh ; or from an island among the *Cyclades*, called *Dia*, or *Naxos* <sup>y</sup>, which was dedicated to him when he married *Ariadne* ; or, lastly, from the city of *Nysa*, in which *Bacchus* reigned.

<sup>z</sup> *Euius*, or *Evous* : for, in the war of the Giants, when *Jupiter* did not see *Bacchus*, he thought that he was killed, and cried out, <sup>a</sup> *Alas, son !* or, because when he found that *Bacchus* had overcome the Giants, by changing himself into a lion, he cried out again, <sup>b</sup> *Well done, son.*

<sup>c</sup> *Evan*, from the acclamations of the *Bacchantes*, who were therefore called *Evantes*.

*Euchius*, <sup>d</sup> because *Bacchus* fills his glass plentifully, even up to the brim.

<sup>e</sup> *Eleleus* and *Eleus*, from the acclamation wherewith they animated the soldiers before the fight, or encouraged them in the battle itself. The same acclamation was also used in celebrating the *Orgia*, which were sacrifices offered up to *Bacchus*.

<sup>f</sup> *Iacchus* was also one of his names, from the noise which men make when drunk : and this <sup>g</sup> title is given

<sup>w</sup> Ἀπὸ τῆς Δίος à Jove, Phurnut. in fab. <sup>x</sup> ἀ νῦσσω pungo, Lucian. Dial. <sup>y</sup> Νόσος, i. e. claudus, Nonn. l. 9. <sup>z</sup> Eheu uis ! Eheu fili ! Eurip. in Bacch. <sup>a</sup> Virg. Æn. 7. <sup>b</sup> Εὖ uis. Euge fili ! Cornut. in Perf. Acron. in Horat. <sup>c</sup> Virg. Æn. 6. Ovid. Met. 4. <sup>d</sup> Ab ἐν χέῳ, bene ac large fundo. Nat. Com. l. 5. <sup>e</sup> Ab ἐλελεῦ, exclamazione bellica. Ovid. Met. 4. Æschyl. in Prometh. <sup>f</sup> Ab ἰαυχέῳ clamo, vociferor.

<sup>g</sup> — Lætusque simul procedit Iacchus  
Crinali florens hedera : quem Parthica Tigris  
Velat, et auratos in nodum colligit unguis.

Rap. Prof.

him by *Claudian*; from whose account of *Bacchus*, we may learn, that he was not always naked, but sometimes clothed with the skin of a tiger.

*Lenæus*; because, as *Donatus* says, <sup>h</sup> wine palliates and assuages the sorrows of men's minds. But *Servius* thinks that this name, since it is a *Greek* name, ought not to be derived from a *Latin* word, as *Donatus* says, but from a *Greek* <sup>i</sup> word, which signifies the *vat* or *press*, in which wine is made.

<sup>k</sup> *Liber* and *Liber Pater*, from *libero*; as in *Greek* they call him Ελευθέριος [*Eleutherios*] the *Deliverer*; for he is the symbol of liberty, and was worshipped in all free cities.

*Lyæus* and *Lyceus* signify the same with *Liber*: for wine <sup>l</sup> frees the mind from cares; and those who have drank plentifully, speak whatever comes in their minds, as <sup>m</sup> *Ovid* says.

The sacrifices of *Bacchus* were celebrated in the night, therefore he is called <sup>n</sup> *Nyctilius*.

Because he was educated upon the mountain *Nysa*, he he is called *Nysæus* <sup>o</sup>.

*Reclus*, Ὀρθος [*Orthos*], because he taught a king of *Athens* to dilute his wine with water: thus men, who through much drinking staggered before, by mixing water with their wine, begin to go straight.

His mother *Semele* and his nurse were sometimes called *Thyo*; therefore from this they called him <sup>p</sup> *Thyoneus*.

Lastly, he was called <sup>q</sup> *Triumphus*; because, when in triumph the conquerors went into the capitol, the soldiers cried out, *Io Triumphè!*

— The jolly God comes in,  
His hair with ivy twin'd, his clothes a tiger's skin,  
Whose golden claws are clutch'd into a knot.

<sup>h</sup> Quod leniat mentem vinum. <sup>i</sup> Ἀπὸ τῆ λευῆ or λημνε, i. e. torculari. Serv. in Geo. 2. <sup>k</sup> Virg. Ecl. 7. Plut. in Probl. Pausan. in Attic. <sup>l</sup> Ἀπὸ τῆ λύειν, à solvendo.

<sup>m</sup> Cura fugit, multo diluiturque mero. Art. Am.

<sup>n</sup> The plenteous bowl all care dispels.

<sup>o</sup> Νυκτιλειω, nocte perficio. Phurnut. in Bacch. Ovid. Met. 4. <sup>p</sup> Ovid. ib. <sup>q</sup> Hor. Carm. 1. <sup>r</sup> Θριάμκος, Var. de Ling. Lat.

## SECT. 4. ACTIONS OF BACCHUS.

*Bacchus* invented <sup>r</sup> so many things useful to mankind, either in finishing controversies, in building cities, in making laws, or obtaining victories, that he was declared a God by the joint suffrages of the whole world. And, indeed, what could not *Bacchus* himself do, when his priestesses, by striking the earth with their *thyrsi*, drew forth rivers of milk and honey, and wine, and wrought several such miracles, without the least labour? And yet they received their whole power from *Bacchus*.

1. He invented the <sup>s</sup> use of wine; and first taught the art of planting the vine from which it is made; as also the art of making honey, and tilling the earth. This <sup>t</sup> he did among the people of *Egypt*, who therefore honoured him as a God, and called him *Osiris*. Let *Bacchus* have honour, because he invented the art of planting vines; but let him not refuse to the asses of *Nauplia* its praises, that, by gnawing vines, taught the art of pruning them.

2. He invented <sup>u</sup> commerce and merchandise, and found out navigation, when he was king of *Phœnicia*.

3. At the time when men wandered about unsettled, like beasts, <sup>w</sup> he reduced them into society and union: he taught them to worship the Gods, and was excellent in prophesying.

4. He subdued *India*, and many other nations, riding on an elephant: <sup>x</sup> he victoriously subdued *Egypt*, *Syria*, *Phrygia*, and all the east; where he erected pillars, as *Hercules* did in the west: he first invented triumphs and crowns for kings.

5. *Bacchus* was desirous to reward *Midas* the king of *Phrygia* (of whose asses ears we spake before) because he had done some service to him; and bid him ask what

<sup>r</sup> Diod. l. 5. Hist. et Oros. l. 2. Hor. Ep. 2.    <sup>s</sup> Ovid. Fast. 3.  
<sup>t</sup> Dion. de Situ Orbis. Vide Nat. Com.    <sup>u</sup> Idem ibid.    <sup>w</sup> Ovid.  
 Fast. Eurip. in Bacch.    <sup>x</sup> Dion. de Situ Orbis,

he would. *Midas* desired, that whatever he touched might become gold: <sup>y</sup> *Bacchus* was troubled that *Midas* asked a gift which might prove so destructive to himself; however, he granted his request, and gave him the power he desired. Immediately whatever *Midas* touched became gold; nay, when he touched his meat or drink, they also became gold: when therefore he saw that he could not escape death by hunger or thirst, he then perceived that he had foolishly begged a destructive gift; and repenting his bargain, he desired *Bacchus* to take his gift to himself again. *Bacchus* consented, and bid him bathe in the river *Paetolus*: *Midas* obeyed; and hence the sand of that river became gold, and the river was called *Chrysoorhoos*, or *Aurifluus*.

6. When he was yet a child, some *Tyrrhenian* mariners found him asleep, and carried him into a ship: *Bacchus* first stupified them, stopping the ship in such a manner that it was unmoveable; afterward he caused vines to spring up the ship on a sudden, and ivy twining about the oars; and when the seamen were almost dead with the fright, he threw them headlong into the sea, and changed them into *dolphins* <sup>z</sup>.

#### SECT. 5. THE SACRIFICES OF BACCHUS.

IN sacrifices there are three things to be considered; the creatures that are offered, the priests who offer them, and the sacrifices themselves, which are celebrated with peculiar ceremonies.

1. Among trees and plants, <sup>a</sup> these were sacred or consecrated to *Bacchus*; the *fir*, the *ivy*, *bindweed*, the

*y Annuit optatis, nocituraque munera solvit  
liber; et indoluit, quod non meliora petisset.* Ovid. Met. 11.

To him his harmless wish *Lyæus* gives,  
And at the weakness of 's request he grieves.  
*Lætus habet, gaudetque malo.*

Glad he departs, and joys in 's misery.

<sup>z</sup> Ovid. Met. 3.      <sup>a</sup> Xenoph. in Sacerd. Plut. in Probl. Symp.  
*Eurip.* in Bacch.    *Herodot.* *Euterpe.*

*fig*, and the *vine*. Among animals, the *dragon* and the *pie*, signifying the talkativeness of drunken people. The *goat* was slain in his sacrifices, because he is a creature destructive to the vines. And among the *Egyptians*, they sacrificed a *swine* to his honour before their doors.

2. The priests and priestesses of *Bacchus* were <sup>b</sup> the *Satyr*s, the *Sileni*, the *Naiades*, but especially the reveling women called *Bacchæ*, from *Bacchus*' name.

3. The sacrifices themselves were various, and celebrated with different ceremonies, according to the variety of places and nations. They were celebrated on stated days of the year, with the greatest religion, or rather, with the greatest profaneness and impiety.

*Oscophoria* <sup>c</sup> were the first sacrifices offered up to *Bacchus*: they were instituted by the *Phœnicians*, and when they were celebrated, the boys, carrying vine-leaves in their hands, went in ranks praying, from the temple of *Bacchus*, to the chapel of *Pallas*.

The <sup>d</sup> *Trieterica* were celebrated in the winter by night, by the *Bacchæ* who went about armed, making a great noise, and foretelling, as it was believed, things to come. These sacrifices were entitled *Trieterica*, because *Bacchus* returned from his *Indian* expedition after three years.

The <sup>e</sup> *Epilœnæa* were games celebrated in the time of vintage; before the press for squeezing the grapes was invented. They contended with one another, in treading the grapes, who should soonest press out most *must*; and in the mean time they sung the praises of *Bacchus*, begging that the *must* might be sweet and good.

<sup>f</sup> *Canephoria*, among the ancient *Athenians*, were performed by marriageable virgins, who carried golden baskets filled with the first fruits of the year. <sup>g</sup> Nevertheless, some think that these sacrifices were instituted to the honour of *Diana*, and that they did not carry fruit in the basket, but presents wrought with their own

<sup>b</sup> Vide Nat. Com. l. 5.      <sup>c</sup> Pausan. in Attic.      <sup>d</sup> Ovid. Fast. et Met. 6.      <sup>e</sup> Scholiast. in Aristoph.      <sup>f</sup> Demarat. in Certam. Dionys.      <sup>g</sup> Dorothe. Sydon, apud Nat. Com.

hands, which they offered to this Goddess, to testify that they were desirous to quit their virginity, and marry.

*Apaturia* were feasts celebrated in honour of *Bacchus*, setting forth how greatly men are <sup>b</sup> deceived by wine. These festivals were principally observed by the *Athenians*.

*Ambrosia* <sup>i</sup> were festivals observed in *January*, a month sacred to *Bacchus*; for which reason this month was called *Lenæus* or *Lenæo*, because the wine was brought into the city about that time. <sup>k</sup> But the *Romans* called these feasts *Brumalia*, from *Bruma*, one of the names of *Bacchus* among them; and they celebrated them twice a year, in the months of *February* and *August*.

*Ascolia*, feasts so called from a *Greek* <sup>l</sup> word signifying a *boracho*, or leathern bottle; several of which were produced filled with air, or, as others say, with wine. <sup>m</sup> The *Athenians* were wont to leap upon them with one foot, so that they would sometimes fall down; however, they thought they did a great honour to *Bacchus* hereby, because they trampled upon the skins of the goat, which animal is the greatest enemy to the vines. But among the *Romans*, rewards were distributed to those who, by artificially leaping upon these leathern bottles, overcame the rest: then all of them together called aloud upon *Bacchus* confusedly, and in verses unpolished; and, putting on masks, they carried his statue about their vineyards, daubing their faces with the bark of trees and the dregs of wine: so returning to his altar again, whence they came, they presented their oblations in basins to him, and burnt them. And in the last place, they hung upon the highest trees little wooden or earthen images of *Bacchus*, which, from the smallness of their mouths, were called *Oscilla*: they intended that the places, where these small images were set up in the trees, should be as it were so many watchtowers, from which *Bac-*

<sup>b</sup> A decipiendo ab ἀπατάω, fallo; dicta sunt ἀπατερια. Vide Nat. Com. in Bac. <sup>i</sup> Idem ibid. <sup>k</sup> Coel. Rhod. l. 18. c. 5.  
<sup>l</sup> Ab ἀσχος, utris. Tzetzes in Hesiod. <sup>m</sup> Menand. l. de Myster.



*chus* might look after the vines, and see that they suffered no injuries. These festivals, and the images hung up when they were celebrated, are elegantly described by <sup>n</sup> *Virgil*, in the second book of his *Georgics*.

Lastly, the *Bacchanalia*, or *Dionysia*, or *Orgia*, were the feasts of *Bacchus*°, among the *Romans*, which at first were solemnized in *February*, at midday, by women only; but afterward they were performed by men and women together, and young boys and girls, who, in a word, left no sort of lewdness and debauchery uncommitted: for, upon this occasion, rapes, whoredoms, poison, murder, and such abominable impieties were promoted under a sacrilegious pretence of religion, till the <sup>p</sup> senate by an edict abrogated this festival, as *Dionysius* did at *Thebes*, says *Cicero*°, because of their lewdnesses; which also *Pentheus* king of *Thebes* attempted, but with ill success, for the *Bacchæ* barbarously killed him; whence came the story, that his mother and sisters tore him in pieces, fancying he was a boar. <sup>r</sup> There is a story besides, that *Alcithoe*, the daughter of *Ninyas*, and her sisters, because, despising the sacrifices of *Bacchus*, they staid at home, and spun while the *Orgia* were

<sup>n</sup> ——— *Atque inter pocula læti*

*Mollibus in pratis unctos saliere per utres :*

*Nec non Ausonii, Trojâ gens missa coloni,*

*Versibus incomptis ludunt, risuque soluto,*

*Oraque corticibus sumunt horrenda carvatis :*

*Et te, Bacche, vocant per carmina læta, tibi que*

*Oscilla ex altâ suspendunt mollia pinu.*

*Hinc omnis largo pubescit vinea sætu, &c.*

And glad with *Bacchus*, on the grassy soil,

Leap'd o'er the skins of goats besmear'd with oil.

Thus *Roman* youth, deriv'd from ruin'd *Troy*,

In rude *Saturnian* rhimes express their joy;

Deform'd with vizards cut from barks of trees,

With taunts and laughter loud their audience please :

In jolly hymns they praise the God of wine,

Whose earthen images adorn the pine,

And there are hung on high, in honour of the vine. }  
A madness so devout the vineyard fills, &c.

• *Virg. Geo. 4. & Æn. 6. 7.*

<sup>p</sup> *Liv. 1. 9. Aug. de Civ.*

*Dei 6. 9 De Leg. 1. 2. c. 11,*

<sup>r</sup> *Ovid. Met. 4.*

celebrating, were changed into bats. <sup>s</sup> And there is also an idle story, that *Lycurgus*, who attempted many times to hinder these *Bacchanalia* in vain, cut off his own legs, because he had rooted up the vines to the dishonour of *Bacchus*.

SECT. 6. THE HISTORICAL SENSE OF THE FABLE.  
BACCHUS AN EMBLEM EITHER OF NIMROD OR MOSES.

I FIND two meanings applied to this fable. Some say, that <sup>t</sup> *Bacchus* is the same with *Nimrod*: the reasons of this opinion are, 1. The similitude of the words *Bacchus* and *Barbus*, which signifies the *Son of Ubus*, that is, *Nimrod*. 2. They think the name of *Nimrod* may allude to the *Hebrew* word *namur*, or the *Chaldee* *namer*, a tiger; and accordingly <sup>u</sup> the chariot of *Bacchus* was drawn by tigers, and himself clothed with the skin of a tiger. 3. *Bacchus* is sometimes called *Nebrodes*, which is the very same as *Nimrodus*. 4. *Moses* styles *Nimrod*, a great hunter, and we find that *Bacchus* is styled <sup>x</sup> *Zagreus*, which in *Greek* signifies the same thing. I did not, indeed, mention this name of *Bacchus* among the rest before; because I design not a nice and complete account of every thing. Nor is it absurd to say, that *Nimrod* presided over the vines, since he was <sup>y</sup> the first king of *Babylon*, where were the most excellent wines, as the ancients often say.

Others think that <sup>z</sup> *Bacchus* is *Moses*; because many things in the fable of the one seem derived from the history of the other. For, first, some feign that he was born in *Egypt*, and presently shut up in an ark, and thrown upon the waters, as *Moses* was. 2. The surname of <sup>a</sup> *Bimater*, which belongs to *Bacchus*, may be

<sup>s</sup> Apud Nat. Com.      <sup>t</sup> Bochart. in Phaleg.      <sup>u</sup> Anthol. l. 1. c. 38. Ep. 1.      <sup>w</sup> Νηβρωδης.      <sup>x</sup> Ζαγρεις, i. e. robustus venator.  
<sup>y</sup> Ex Athenæo.      <sup>z</sup> Vossius apud Bochart. in suo Canaan. et Huet, in Demonstr. Evangel.      <sup>a</sup> Δημήτωρ.

ascribed to *Moses*, who, beside one mother by nature, had another by adoption, king *Pharaoh's* daughter. 3. They were both beautiful men, brought up in *Arabia*, good soldiers, and had women in their armies. 4. *Orpheus* directly styles *Bacchus* <sup>b</sup> a lawgiver, and calls him <sup>c</sup> *Moses*, and further attributes to him <sup>d</sup> the two tables of the law. 5. *Bacchus* was called <sup>e</sup> *Bicornis*; and accordingly the face of *Moses* appeared *double-horned*, when he came down from the mountain, where he had spoken to God; the rays of glory that darted from his brow, resembling the sprouting out of horns. 6. As snakes were sacrificed, and a dog given to *Bacchus*, as a companion; so *Moses* had his companion *Caleb*, which in *Hebrew* signifies a dog. 7. As the *Bacchæ* brought water from a rock, by striking it with their *thyrsi*, and the country wherever they came flowed with wine, milk, and honey; so the land of *Canaan*, into which *Moses* conducted the *Israelites*, not only flowed with milk and honey, but with wine also; <sup>f</sup> as appears from that large bunch of grapes which two men carried between them upon a staff. 8. *Bacchus* <sup>g</sup> dried up the rivers *Orontes* and *Hydaspes*, by striking them with his *thyrsus*, and passed through them, as *Moses* passed through the *Red Sea*. 9. It is said also, <sup>h</sup> that a little ivy-stick, thrown down by one of the *Bacchæ* upon the ground, crept like a dragon, and twisted itself about an oak. And, 10. That <sup>i</sup> the *Indians* once were all covered with darkness, while those *Bacchæ* enjoyed a perfect day.

From this you may collect, that the ancient inventors of fables have borrowed many things from the Holy Scriptures, to patch up their conceits. Thus <sup>k</sup> *Homer* says, that *Bacchus* wrestled with *Pallene*, to whom he yielded; which fable is taken from the history of the angel wrestling with *Jacob*. <sup>l</sup> In like manner *Pausanias* reports, that the *Greeks* at *Troy* found an ark that

<sup>b</sup> Θεσμοφόρον.      <sup>c</sup> Μόσην.      <sup>d</sup> Δίπλακα θεσμῶν, Exod. xxxiv. 29.      <sup>e</sup> Eurip. in Bacch. in Dionys. l. 23 & 35. 25. 45.      <sup>f</sup> Numbers xiii. 24.      <sup>g</sup> Nonn.      <sup>h</sup> Apud eundem.      <sup>i</sup> Nonnius Vol. ap. Bochart. in Can.      <sup>k</sup> Iliad 48.      <sup>l</sup> Pausan. in Achaic.

was sacred to *Bacchus*; which when *Euripidus* had opened, and viewed the statue of *Bacchus* laid therein, he was presently struck with madness: the ground of which fable is in the second book of *Kings*, where the sacred history relates, that the *Bethshemites* were destroyed by GOD, because they looked with too much curiosity into the ark of the covenant. <sup>m</sup> Again, the poets feign, that *Bacchus* was angry with the *Athenians*, because they despised his solemnities, and received them not with due respect, when first they were brought by *Pegasus* out of *Bœotia* into *Attica*; for which he afflicted them with a grievous disease in the secret parts, that could have no cure, till by the advice of the oracle they performed the reverences due to the God and erected *phalli*, that is, images of the afflicted parts, to his honour; whence the feasts and sacrifices called *Phallica* were yearly celebrated among the *Athenians*. This fable has a resemblance to the <sup>n</sup> history of the *Philistines*, whom GOD punished with emerods for their irreverence to the ark; and who, on consulting the diviners, were told, that they could not be cured, unless they made golden images of emerods, and consecrated them to GOD.

SECT. 7. THE MORAL SENSE OF THE FABLE.  
BACCHUS THE SYMBOL OF WINE.

WINE and its effects are understood in this fable of *Bacchus*. Let us begin with the birth of *Bacchus*. When I imagine *Bucchus* in *Jupiter's* thigh, and *Jupiter* limping therewith, it brings to my mind the representation of a man that is burdened and overcome with drink; who not only halts, but reels and stumbles, and madly rushes wherever the force of the wine carries him.

As *Bacchus* was taken out of the body of his mother *Semele*, in the midst of thunder and lightning; so after the wine is drawn out of the butt, it produces quarrels, violence, noise, and confusion.

<sup>m</sup> Aristot. Schol. in *Acarn.*

<sup>n</sup> 1 Sam. ch. v. vi.

*Bacchus* was educated by the *Naiades*, nymphs of the rivers and fountains ; whence men may learn to dilute their wine with water.

But *Bacchus* is an eternal boy. And do not the oldest men become children by too much drink ? Does not excess deprive us of that *reason* which distinguishes men from boys.

*Bacchus* is naked ; as he is who has lost his senses by drinking : he cannot conceal, he cannot hide any thing. ° Wine always speaks truth, it opens all the secrets of the mind and body too ; of which let *Noah* be a witness.

The poet says <sup>p</sup> *Bacchus* has horns ; and from this we may learn, that *Bacchus* makes as many horned as *Venus*.

Nor does <sup>q</sup> wine make men only forget their cares and troubles, but it renders <sup>r</sup> even the meanest people bold, insolent, and fierce, exercising their fury and rage against others, as a mad ox gores with its horns. I know very well that some think, that *Bacchus* was said to be horned, because the cups out of which wine was drank, were formerly made of horn <sup>s</sup>.

He is crowned with ivy ; because that plant (being always green and flourishing, and as it were young) by its natural coldness, assuages the heat occasioned by too much wine.

He is both a young and an old man ; because, as a moderate quantity of wine increases the strength of the body, so excess of wine destroys it.

Women only celebrated the sacrifices of *Bacchus* ; and of them, only those who were enraged and intoxi-

° In vino veritas. Erasmi in Adag.

<sup>p</sup> *Accedant capiti cornua, Bacchus eris.*

Ov. Ep. Saph.

But put on horns, and *Bacchus* thou shalt be.

<sup>q</sup> *Cura fugit, multo diluiturque mero.*

Full bowls expel all grief, dissolve all care.

<sup>r</sup> *Tunc veniunt risus, tunc pauper cornua sumit.*

By wine and mirth the beggar grows a king.

<sup>s</sup> Porphyr. in 2 Carm. Horat. unde κρατήρ quasi κραστής ἢ κέρας.

Lil. Gyr.

cated, and had abandoned themselves to all sorts of wickedness. Accordingly wine effeminates the most masculine minds, and disposes them to luxury. It begets anger, and stirs up men to madness; and therefore lions and tigers draw the chariot of *Bacchus*.

The men and women both celebrated the *Bacchanalia* in masks: it is well that they were ashamed of their faults; their modesty had not quite left them; some remains of it were yet hid under those disguises, which would otherwise have been utterly lost by the impudence of the ill words and actions which were heard and seen on those occasions. And does not wine mask and disguise us strangely? Does it not make men beasts, and turn one into a lion, another into a bear, and another into a swine, or an ass?

I had almost forgot to tell you, that *Bacchus* is sometimes merry, and sometimes sad and remorse: for, indeed, What cherishes the heart of man so much as wine? What more delightfully refreshes the spirits and the mind, than that natural nectar, that divine medicine, which, when we have taken, † our griefs are pacified, our sorrows abated, and nothing but cheerfulness appears in our countenance?

The vine is so beneficial to this life, that many say ‡ that the happiness of one consists in the enjoyment of the other; but they do not consider, that if wine be the *cradle of life*, yet it is the *grave of reason*: for, if men do constantly sail in the red sea of claret, their souls are oftentimes drowned therein. It blinds them, and leads them under darkness, especially when it begins to draw the sparkles and little stars from their eyes. Then, the body being drowned in drink, the mind floats, or else is stranded. Thus too great love of the vine is pernicious to life; for from it come more faults than grapes, and it breeds more mischiefs than clusters. Would you

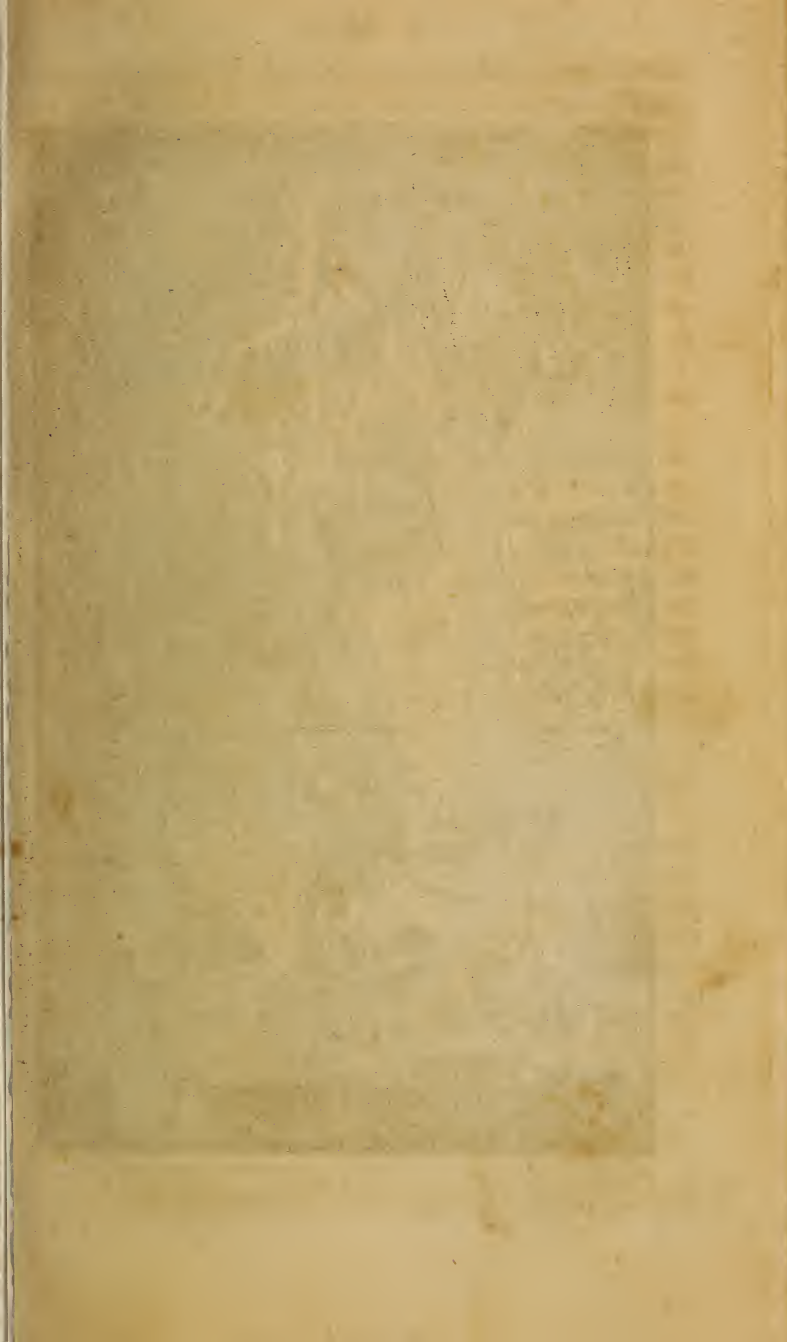
† *Tunc dolor et curæ, rugaque frontis abest.*

Ov. Art. Am.

Our sorrows flee, we end our grief and fears,

No thoughtful wrinkle in our face appears.

‡ *In vite hominis vitam esse.*







see an instance of what you read? Observe a drunken man: O beast! See how his head totters, his hams sink, his feet fail, his hands tremble, his mouth froths, his cheeks are flabby, his eyes sparkle and water, his words are unintelligible, his tongue falters and stops, his throat sends forth a nasty loathsome stench. But what do I say! It is not my business now to tell truth, but fables.

## CHAPTER VI.

### SECT. I. MARS. HIS IMAGE.

*P.* AS far as I see, we must tarry in this place all the night.

*M.* Do not fear it; for I shall not say so much of the other Gods as I have said of *Bacchus*; and especially I hope that *Mars*, whose image is next, will not keep us so long.

*P.* Do you call him *Mars*, that is so fierce and sour in his aspect; terror is every where in his looks, as well as in his dress: he sits in a chariot drawn by a pair of horses, which are driven by a distracted woman; he is covered with armour, and brandishes a spear in his right hand, as though he breathed fire and death, and threatened every body with ruin and destruction.

*M.* It is *Mars* himself, the *God of war*, who is often seen on horseback, in a formidable manner, with a whip and a spear together. The dog was consecrated to him, for his vigilance in the pursuit of his prey; the wolf, for his rapaciousness and perspicacity; the raven, because he diligently follows armies when they march, and watches for the carcases of the slain; and the cock, for his watchfulness, whereby he prevents all surprise. But, that you may understand every thing in that picture, observe, that the creatures which draw the chariot are not horses, but *Fear* and *Terror*. Sometimes *Discord* goes before them in tattered garments, and *Clamour* and *Anger* go behind. Yet some say, that *Fear* and

*Terror* are servants to *Mars*; and accordingly, he is not more <sup>w</sup> awful and imperious in his commands, than they are <sup>x</sup> ready and exact in their obedience; as we learn from the poets.

P. Who is the woman that drives the chariot?

M. She is *Bellona*, the <sup>y</sup> Goddess of war, and the companion of *Mars*; or, as others say, his sister, or wife, or both. She prepares for him his chariot and horses when he goes to fight. It is plain that she is called *Bellona* from *bellum*. She is otherwise called *Duellona* from *duellum*, or from the Greek word *βελώνη* [*belone*] a needle, whereof she is said to be the inventress. Her priests, the *Bellonarii*, sacrificed to her in their own blood: they <sup>z</sup> hold in each hand naked swords, with which they cut their shoulders, and wildly run up and down like men mad and possessed: upon which <sup>a</sup> people thought, that (after the sacrifice was ended) they were able to foretel future events. *Claudian* introduces *Bellona* combing snakes; and another <sup>b</sup> poet describes her

<sup>w</sup> *Fer galeam, Bellona mihi, nexusque rotarum  
Tende, Pavor; Fræna rapidos, Formido, jugales.*

Claud. in Ruf.

My helmet let *Bellona* bring; *Terror* my traces fit;  
And panic *Fear*, do thou the rapid driver sit.

<sup>x</sup> — *Sævit medio in certamine Mavors,*

*Cælatus ferro, tristisque ex æthere Diræ,*

*Et scissa gaudens vadit Discordia palla,*

*Quam cum sanguineo sequitur Bellona flagello.* Virg. *Æn.* 9.

*Mars* in the middle of the shining shield

Is grav'd, and strides along the liquid field.

The *Diræ* come from heav'n with quick descent,

And *Discord* dy'd in blood, with garments rent,

Divides the press: her steps *Bellona* treads,

And strikes her iron rod above their heads.

<sup>y</sup> *Silius.* l. 4. *Stat. Theb.* l. 7.

<sup>z</sup> *Sectis humeris et utraque*

*manu distinctos gladios exerentes, currunt, efferuntur, insaniunt.*

*Lactan.* l. 1. c. 12.

<sup>a</sup> *Juven. Sat.* 4. *Lucan.* l. 1. *Eutrop.*

<sup>b</sup> *Ipsa faciem quatiens, et flavam sanguine multo*

*Sparsa comam, medias acies Bellona pererrat.*

*Stridet Tartarea nigro sub pectore Diva*

*Lethiferum murmur.*

*Sil.* l. 5.

Her torch *Bellona* waving through the air,

Sprinkles with clotted gore her flaming hair;

Shaking a burning torch, with her hair hanging loose, stained and clotted with blood, and running through the midst of the ranks of the army, uttering horrid shrieks and dreadful groans.

Before the temple of this Goddess there stood a pillar called *Bellica*,<sup>c</sup> over which the herald threw a spear, when he proclaimed war.

## SECT. 2. DESCENT OF MARS.

*Mars* is said to be the son of *Jupiter* and *Juno*, though according to *Ovid's* story, he is the child of *Juno* only. For, says he, *Juno* greatly wondered by what way possible her husband *Jupiter* had conceived *Minerva*, and begot her himself, without the concurrence of a mother (as we shall see in the history of *Minerva*); but as soon as her amazement ceased<sup>d</sup>, she, being desirous of performing the like, went to *Oceanus* to ask his advice, whether she could have a child without her husband's concurrence. She was tired in her journey, and sat down at the door of the Goddess *Flora*; who, understanding the occasion of her journey, desired her to be of good heart, for she had in her garden a flower, which if she only touched with the tips of her fingers, the smell of it would make her conceive a son presently. So *Juno* was taken into the garden, and the flower shown her: she touched it, and conceived *Mars*, who afterward took to wife<sup>e</sup> *Nerio* or *Nerione* (which word in the *Sabine* language signifies<sup>f</sup> *valour* and *strength*) and from her the *Claudian* family formerly derived the name of *Nero*.

And through both armies up and down doth flee,  
While from her horrid breast *Tisiphone*  
A dreadful murmur sends.

<sup>c</sup> Alex. ab Alexandro, l. 8.    <sup>d</sup> Hom. Iliad 5. Hesiod. in Theog.

<sup>e</sup> Vide de la Cerda in Virg. Æn. l. 8.    <sup>f</sup> Virtutem et robur significat.

## SECT. 3. NAMES OF MARS.

His name <sup>e</sup> *Mars* sets forth the power and influence he has in war, where he presides over the soldiers: and his other name <sup>h</sup> *Mavors* shows, that all great exploits are executed and brought about through his means.

The *Greeks* call him <sup>i</sup> *Aens* [*Ares*] either from the destruction and slaughter which he causes; or from the <sup>k</sup> silence which is kept in war, where actions, not words, are necessary. But from whatever words this name is derived, it is certain that those famous names *Areopagus* and *Areopagita*, are derived from *Ares*. The *Areopagus* (*Ἀρειοπαγος*, that is, the *Hill* or *Mountain* of *Mars*) was a place at *Athens*, in which *Mars*, being accused of murder and incest, as though he had killed *Halirothius*, *Neptune's* son, and debauched his daughter *Alcipa*, was forced to defend himself in a trial before twelve Gods, and was acquitted by six voices; from which time, that place became a court wherein were tried capital causes, and the things belonging to religion. <sup>l</sup> The *Areopagiteæ* were the judges, whose integrity and good credit was so great, that no person could be admitted into their society, unless he delivered in public an account of his life past, and was found in every part thereof blameless. And, that the lawyers who pleaded might not blind the eyes of the judges by their charms of eloquence, they were obliged to plead their causes without any ornaments of speech; if they did otherwise, they were immediately commanded to be silent. And, lest they should be moved to compassion by seeing the miserable condition of the prisoners, they gave sentence in the dark, without lights; not by words, but in a paper;

<sup>e</sup> Quod maribus in bello præsit. — <sup>h</sup> Quòd magna vertat. Var. de Ling. Lat. <sup>i</sup> Ἀπὸ τοῦ ἀίρειν tollere, vel ἀναίρειν interficere, Cic. de Nat. Deor. 5. Phurnut. <sup>k</sup> Ab ἀ non et ἐρῶ loquor, ὅτι ἐν τῷ πόλέμῳ οὐ λόγῶν ἀλλ' ἔργῶν χρεία, quòd in bello necessaria non sint verba sed facta. Suidas. Pausan. in Attic. <sup>l</sup> Budæus in Pandect. l. ult. de len,

whence, when a man is observed to speak very little, or nothing at all, they used proverbially to say of him, that <sup>m</sup> *He is as silent as one of the judges in the Areopagus.*

His name *Gradivus* comes from his stateliness in <sup>n</sup> marching; or from his vigour in <sup>o</sup> brandishing his spear.

He is called *Quirinus*, from <sup>p</sup> *Curis* or *Quiris*, signifying a spear; whence comes *securis* or *semicuris*, a piece of a spear. And this name was afterward attributed to *Romulus*, because he was esteemed the son of *Mars*; from whom the *Romans* were called *Quirites*. <sup>q</sup> *Gradivus* is the name of *Mars* when he rages; and *Quirinus*, when he is quiet. And accordingly there were two temples at *Rome* dedicated to him; one within the city, which was dedicated to *Mars Quirinus*, the keeper of the city's peace; the other without the city, near the gate, to *Mars Gradivus*, the warrior, and the defender of the city against all outward enemies.

The ancient *Latins* applied to him the title of <sup>r</sup> *Salius subsulus*, or dancer, from *salio*, because his temper is very inconstant and uncertain, inclining sometimes to this side, and sometimes to that, in wars: whence we say, <sup>s</sup> that the issue of battle is uncertain, and the chance dubious. But we must not think that *Mars* was the only God of war; <sup>t</sup> for *Bellona*, *Victoria*, *Sol*, *Luna*, and *Pluto*, use to be reckoned in the number of martial deities. It was usual with the *Lacedemonians* to shackle the feet of the image of *Mars*, that he should not fly from them: and among the *Romans*, the priests *Salii* were instituted to look after the sacrifices of *Mars*, and go about the city dancing with their shields.

He was called <sup>u</sup> *Enyalius*, from *Enyo*, that is, *Bellona*, and by such-like names; but it is not worth my while to insist upon them longer.

<sup>m</sup> Areopagitâ taciturnior. Cic. ad Attic. l. 1.      <sup>n</sup> A gradiendo.  
<sup>o</sup> Ἀπο τοῦ κραδαίνειν, ab hastæ vibratione.      <sup>p</sup> Serv. in Æn. 1.  
<sup>q</sup> Idem ibid.      <sup>r</sup> Pacuv. in Nonn.      <sup>s</sup> Mars belli communis est,  
Cic. l. 6. ep. 4.      <sup>t</sup> Serv. in Æn. 11.      <sup>u</sup> Lil. Gyr.

## SECT. 4. ACTION OF MARS.

IT is strange, that the poets relate only one action of this terrible God, and even that deserved to be concealed in darkness, if the light of the sun had not discovered it; and if a good kernel was not contained in a bad shell. The story of *Mars* and *Venus*' adultery, from which *Hermione*, a tutelar deity, was born, was so publicly known, that \* *Ovid* concludes every body knows it. *Sol* was the first that discovered it, and he immediately acquainted *Vulcan*, *Venus*' husband, with his wife's treachery. *Vulcan* instantly made a net of iron, whose links were so small and slender, that it was invisible; and spread it over the bed of *Venus*. Soon after the lovers return to their sport, and were caught in the net. *Vulcan* calls all the Gods together to the show, who jeered them extremely; and after they had long been exposed to the jest and hisses of the company, *Vulcan*, at the request of *Neptune*, unlooses their chains, and gives them their liberty. But *Alectryon*, *Mars*' favourite, suffered the punishment that his crime deserved; because, when he was appointed to watch, he fell asleep, and so gave *Sol* an opportunity to slip into the chamber: therefore *Mars* changed him into a *y* cock, which to this day is so mindful of his old fault, that he constantly gives notice of the approach of the sun, by his crowing.

## SECT 5. THE SIGNIFICATION OF THE FABLE.

LET us explain this fable. Indeed when a *Venus* is married to a *Vulcan*, that is, a very handsome woman to a very ugly man, it is a great occasion of adultery.

∞ Plut. in *Pelopida*.

\* *Fabula narratur, toto notissima cælo,  
Malciberis capti Marsque Venusque dolis.*

The tale is told through heaven far and wide,  
How *Mars* and *Venus* were by *Vulcan* ty'd.

∞ Græcè ἀλεκτρυών, gallus.

But neither can that dishonesty, or any other, escape the knowledge of the *Sun of Righteousness*, although they may be done in the obscurest darkness; though they be with the utmost care guarded by the trustiest pimps in the world; though they be committed in the privatest retirement, and concealed with the greatest art, they will at one time or other be exposed to both the infernal and celestial regions, in the brightest light; when the offenders shall be set in the midst, bound by the chains of their consciences, by that fallen *Vulcan*, who is the instrument of the terrors of the true *Jupiter*: and then they shall hear and suffer the sentence, that was formerly threatened to *David*, in this life, <sup>2</sup>*Thou didst this thing secretly; but I will do this thing before all Israel, and before the sun.*

But let us return again to *Mars*, or rather to the son of *Mars*, *Tereus*, who learned wickedness from his father's example; for, as the proverb says, *a bad father makes a bad child.*

SECT. 6. THE STORY OF TEREUS, THE SON OF MARS.

*Tereus* was the son of *Mars*, begotten of the nymph *Bistonis*. <sup>2</sup>He married *Progne* the daughter of *Pandion*, king of *Athens*, when he himself was king of *Thrace*. This *Progne* had a sister called *Philomela*, a virgin in modesty and beauty inferior to none. She lived with her father at *Athens*. *Progne* being desirous to see her sister, asked *Tereus* to fetch *Philomela* to her: he complied, and went to *Athens*; and took *Philomela*, with her father's leave, to visit *Progne*. Upon this occasion, *Tereus* fell desperately in love with *Philomela*; and, as they travelled together, because she refused to comply with his desires, he overpowered her, cut out her tongue, and threw her into a gaol; and returning afterward to his wife, pretended, with the greatest assurance, that *Phi-*

<sup>2</sup> 2 Sam. xii. 12.      <sup>2</sup> Ovid. Met. 6.

*Philo*mela died in her journey; and that his story might appear true, he shed many tears, and put on mourning. But <sup>b</sup> injuries whet the wit, and desire of revenge makes people cunning: for *Philo*mela, though she was dumb, found out a way to tell her sister the villany of *Tereus*. The way she discovered the injuries done to her was this; she described the violence *Tereus* offered her, as well as she could, in embroidery, and sent the work folded up to her sister. *Progne* no sooner viewed it, but she boiled with rage; and was so transported with passion that she could <sup>c</sup> not speak, her thoughts being wholly taken up in contriving how she should avenge the affront. First then she hastened to her sister, and brought her home without *Tereus*' knowledge. While she was thus meditating revenge, her young son *Itys* came embracing his mother; but she carried him aside into the remote parts of the house, and slew him while <sup>d</sup> he hung about her neck, and called her mother. When she had killed him, she cut him into pieces, and dressed the flesh, and gave it *Tereus* for supper, who <sup>e</sup> fed heartily on his own flesh and blood. And when after supper he sent for his son *Itys*, <sup>f</sup> *Progne* told him what she had done, and *Phi-*

<sup>b</sup> ——— Grande doloris

*Ingenium est, miserisque venit solertia rebus.*

Desire of vengeance makes the invention quick,  
When, miserable, help with craft we seek.

<sup>c</sup> *Et (mirum potuisse) silet; dolor ora repressit,  
Verbaque querenti satis indignantia lingua*

Desu'erant, nec flere vacat: sed fasque nefasque  
Confusura ruit, pœnæque in imagine tota est.

She held her peace, 'twas strange; grief struck her mute,

No language could with such a passion suit,

Nor had she time to weep: right, wrong, were mixt

In her fell thoughts, her soul on vengeance fixt.

<sup>d</sup> *Et mater, mater, clamantem et colla petentem  
Ense ferit:*

——— He mother, mother, cries,

And on her clings, while by her sword he dies.

<sup>e</sup> *Vescitur, inque suam sua viscera congerit album.*

————— does eat,

And his own flesh and blood does make his meat.

<sup>f</sup> *Intus habes quod possis, ait. Circumspicit ille,*



*lomela* showed him his son's head. *Tereus*, incensed with rage, rushed on them both with his drawn sword; but they fled away, and fear added wings to their flight; so that *Progne* became a swallow, and *Philomela* a nightingale. Fury gave wings to *Tereus* himself; he was changed into a hoopoe (*upupa*) which is one of the filthiest of all birds. The Gods out of pity changed *Itys* into a pheasant.

#### SECT. 7. THE SACRIFICES OF MARS.

To *Mars* <sup>s</sup> were sacrificed the wolf for his fierceness; the horse for his usefulness in war; the woodpecker and the vulture for their ravenousness; the cock for his vigilance, which virtue soldiers ought chiefly to have; and grass, because it grows in towns that the war leaves without an inhabitant, and is thought to come up quicker in such places as have been moistened with human blood.

Among the most ancient rites belonging to *Mars*, I do not know a more memorable one than the following: <sup>t</sup> *Whoever had undertaken the conduct of any war, he went into the vestry of the temple of Mars; and first shook the Ancilla (a sort of holy shields) afterward the spear of the image of Mars, and said, Mars, Watch.*

*Atque ubi sit, quærit: quærenti, iterumque vocanti,  
Profuit, Itysque caput Philomela cruentum  
Misit in ora patris.*

Thou hast, laid she, within thee thy desire.

He looks about, asks where. And while again

He asks and calls; all bloody with the slain,

Forth like a fury *Philomela* flew,

And at his face the head of *Itys* threw.

<sup>s</sup> *Virg. Æn. 9.* <sup>h</sup> *Qui belli alicujus susceperat curam, sacrum Martis ingressus, primo Ancilia commovebat, post hastam simulacri ipsius; dicens, Mars, Vigila.* *Servius.*

## CHAPTER VII.

## SECT. I. THE CELESTIAL GODDESS, JUNO. HER IMAGE AND DESCENT.

*M.* YOU have viewed the five celestial Gods; now look upon the celestial Goddesses that follow them there in order. First observe *Juno*, riding in a<sup>h</sup> golden chariot, drawn by peacocks, holding a sceptre in her hand, and wearing a crown beset with roses and lilies.

She is the queen of the Gods, and both the<sup>1</sup> sister and wife of *Jupiter*. Her father was<sup>k</sup> *Saturn*, and her mother *Ops*: she was born in the island *Samos*, and there lived till she was married.

*P.* Really she seems very august. How bright, how majestic, how beautiful is that face, how comely are all her limbs? how well does a sceptre become those hands, and a crown that head? how much beauty is there in her smiles? how much gracefulness in her breast? Who could resist such charms, and not fall in love, when he sees so many graces? Her carriage is stately, her dress elegant and fine. She is full of majesty, and worthy of the greatest admiration. But what pretty damsel is that which waits upon her, as if she were her servant?

*M.* It is *Iris*,<sup>1</sup> the daughter of *Thaumas* and *Electra*, and sister to the *Harpies*. She is *Juno's* messenger, as *Mercury* is *Jupiter's*; though *Jupiter* and the other Gods, the *Furies*, nay sometimes men, have sent her on a message. Because of her swiftness she is painted with wings, and she sometimes rides on a rainbow, as<sup>m</sup> *Ovid* says.

<sup>h</sup> *Ovid. Met. 2. Apuleius l. 10.*

<sup>1</sup> ——— *Jovisque*

*Et soror et conjux.*

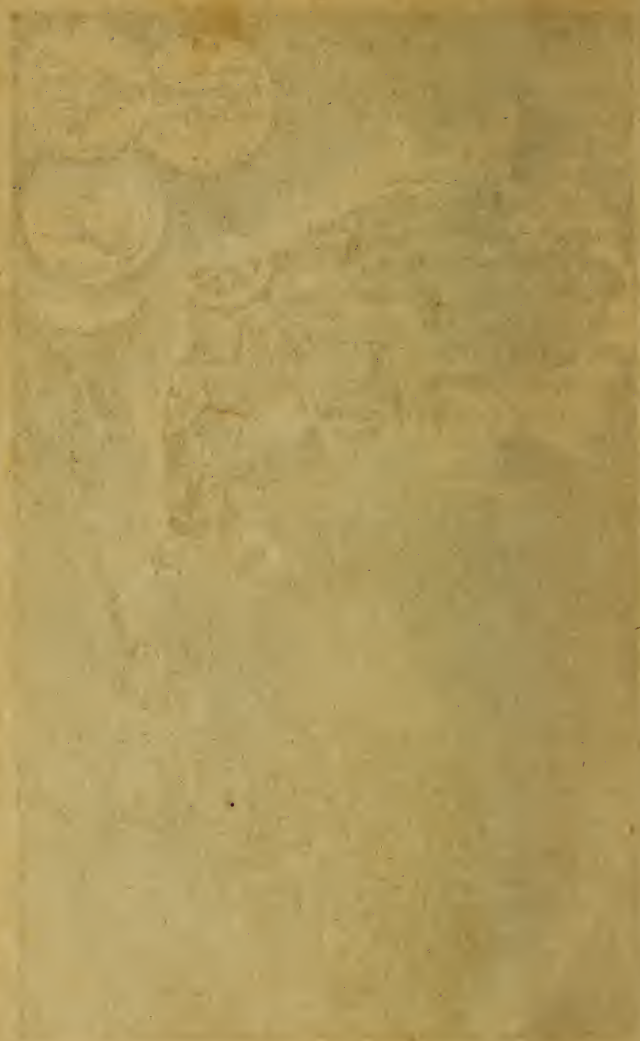
*Virg. Æn. 1.*

<sup>k</sup> *Apollon. Argon. 1. 1 Virg. Æn. 9. Nonn. 20. Idem 31. Hom. Iliad 23.*

<sup>m</sup> *Effugit, et remeant per quos modo venerat arcus.* *Met. 2.*

On the same bow she went she soon returns.





It is her office beside to unloose the souls of women from the chains of the body, as *Mercury* unlooses those of men. We have an example of this in *Dido*, who laid violent hands on herself; for, when she was almost dead, *Juno* sent *Iris* to loose her soul from her body, as *Virgil* largely describes it in the fourth book of his *Æneid*.

But in this *Iris* differs from *Mercury*; for he is sent both from heaven and hell, but she is sent from heaven only°. He oftentimes was employed in messages of peace, whence he was called the<sup>p</sup> peacemaker: but *Iris* was always sent to promote strife and dissension, as if she was the goddess of discord: and therefore some think that her<sup>a</sup> name was given her from the contention which she perpetually creates; though others say, she was called<sup>r</sup> *Iris*, because she delivers her messages by speech, and not in writing.

*n* Tum Juno omnipotens longum miserata dolorem,  
 Difficilesque obitus, Irim demisit Olympo,  
 Quæ luctantem animum nexosque resolveret artus.  
 Ergo Iris croceis per cælum roscida pennis,  
 Mille trahens varios adverso Sole colores,  
 Devolat, et supra caput astitit: hunc ego Diti  
 Sacrum iussa fero, teque isto corpore solvo.  
 Sic ait, et dextra crinem secat: omnis et unâ  
 Dilapsus calor, atque in ventos vita recessit.

Then *Juno*, grieving that she should sustain  
 A death so lingering and so full of pain,  
 Sent *Iris* down to free her from the strife  
 Of lab'ring nature, and dissolve her life.  
 Downward the various Goddesses took her flight,  
 And drew a thousand colours from the light:  
 Then stood about the dying lover's head,  
 And said, I thus devote thee to the dead.  
 This off'ring to the infernal Gods I bear.  
 Thus while she spoke she cut the fatal hair:  
 The struggling soul was loos'd and life dissolv'd in air.

° Hesiod. in Theog.    <sup>p</sup> Εἰρηνοποιός, pacificator. Vid. Serv. in  
 Æn. 4.    <sup>a</sup> "Ιρις quasi "Ερις, Contentio. Servius.    <sup>r</sup> Παρὰ τὸ ἐρεῖν,  
 à loquendo.

SECT. 2. THE CHILDREN, AND DISPOSITION OF  
JUNO.

P. WHAT children had *Juno* by *Jupiter*?

M. *Vulcan*, *Mars*, and *Hebe*.<sup>s</sup> Although some write that *Hebe* had no other parent than *Juno*, and was born in the manner following: before *Juno* had any children, she eat some wild lettuces, set before her at a feast in *Jupiter*'s house; and growing on a sudden big-bellied, she brought forth *Hebe*, who for her extraordinary beauty was, by *Jupiter*, made goddess of youth, and had the office of cupbearer of *Jupiter* given to her. But when by an unlucky fall she made all the guests laugh, *Jupiter* was enraged, turned her out from her office, and put *Ganymede* in her stead.

P. What was *Juno*'s most notorious fault.

M. *Jealousy*: I will give one or two of the many instances of it. *Jupiter* loved *Io*, the daughter of *Inachus*; and enjoyed her. When *Juno* observed that *Jupiter* was absent from heaven, she justly suspected that the pursuit of his amours was the cause of his absence. Therefore she immediately flew down to the earth after him, and luckily found the very place, where *Jupiter* and *Io* entertained themselves in private. As soon as *Jupiter* perceived her coming, fearing a chiding, he turned the young lady into a white cow. *Juno*, seeing the cow, asked what she was, and from what bull she came? *Jupiter* said, she was born on a sudden out of the earth. The cunning Goddess, suspecting the matter, desired to have the cow, which *Jupiter* could not refuse, lest he should increase her suspicion. So *Juno*, taking the cow, gave it *Argus* to keep; this *Argus*

<sup>s</sup> Pausan. in Corinth.

† — *Servandam tradidit Argo,  
Centum luminibus cinctum caput Argos habebat:  
Inde suis vicibus capiebant bina quietem;  
Cetera servabant, atque in statione manebant.  
Consisterat quocunque loco, spectabat ad Io;  
Ante oculos Io, quamvis aversus, habebat.*

had a hundred eyes, two of which in their turns slept, while the others watched. Thus was *Io* under constant confinement; nor was the perpetual vigilance of her keeper her only misfortune; for, besides, she was fed with nothing but insipid leaves and bitter herbs. This hardship *Jupiter* could not endure to see; therefore he sent *Mercury* to *Argus*, to set *Io* free. *Mercury*, under the disguise of a shepherd, came to *Argus*, and with the music of his pipe lulled him asleep, and then cut off his head. *Juno* was grieved at *Argus*' death, and to make him some amends, she turned him into a peacock, and scattered his hundred eyes about the tail of the bird. Nor did her rage against *Io* cease, for she committed her to the Furies to be tormented. Despair and anguish made her flee into *Egypt*; where she begged of *Jupiter* to restore her to her former shape. Her request being granted, she thenceforth took the name of *Isis*, the Goddess of the *Egyptians*, and was worshipped with divine honour.

*Juno* gave another clear mark of her jealousy. <sup>w</sup> For, when her anger against *Jupiter* was so violent, that nothing could pacify her, king *Cithæron* \* advised *Jupiter* to declare that he intended to take another wife. The contrivance pleased him, wherefore he takes an oaken

The goddess then to *Argus* straight convey'd  
 Her gift, and him the watchful keeper made.  
*Argus*' head a hundred eyes possess'd;  
 And only two at once declin'd to rest;  
 The others watch'd, and in a constant round,  
 Refreshments in alternate courses found.  
 Where'er he turn'd he always *Io* view'd;  
*Io* he saw, though she behind him stood.  
<sup>u</sup> — Centumque oculos nox occupat una;  
 Excipit hos, volucrisque suæ Saturnia pennis  
 Collocat, et gemmis caudam stellantibus implet.  
 There *Argus* lies; and all that wond'rous light,  
 Which gave his hundred eyes their useful sight,  
 Lies buried now in one eternal night.  
 But *Juno*, that she might his eyes retain,  
 Soon fix'd them in her gaudy peacock's train.  
<sup>v</sup> *Doroth. de Nat. Fabulæ.*      \* *Plut. in Arist.*

image, dressed very beautifully, and puts it into a chariot; and declares publicly, that he was about to marry *Platæa*, the daughter of *Æsopus*. The report spread, and came to *Juno's* ears; who, immediately running thither, fell furiously upon the image, and tore all the clothes, till she discovered the jest; and laughing very much, she was reconciled to her husband. And from king *Cithæron*, the adviser of the artifice, she was afterward called *Cithæronia*. The rest of the most considerable of her names follow:

### SECT. 3. THE NAMES OF JUNO.

*ANTHIA*, or *Florida*, flowery: <sup>1</sup> *Pausanias* mentions her temple.

*Argiva*, from the people <sup>2</sup> *Argivi*, among whom the sacrifices called *Ἡραία* [*Heraia*] were celebrated to her honour; in which a hecatomb, that is, one hundred oxen, were sacrificed to her. They made her image of gold and ivory, holding a pomegranate in one hand, and a sceptre in the other; upon the top of which stood a cuckow, because *Jupiter* changed himself into that bird, when he fell in love with her.

*Bunea*, from <sup>a</sup> *Bunæus* the son of *Mercury*, who built a temple to this Goddess at *Corinth*.

*Calenaaris*, from the old word <sup>b</sup> *calo*, to call; for she was called upon by the priests, upon the first days of every month; which days are called *Calendæ*.

*Caprotina*, <sup>c</sup> or the nones of *July*, that is, on the seventh day, maid-servants celebrated her festival, together with several free-women, and offered sacrifice to *Juno* under a wild fig-tree (*caprificus*) in memory of that extraordinary virtue, which directed the maid-servants of *Rome* to those counsels, which preserved the honour of the *Roman* name. For after the city was taken, and the *Gallie* tumults quieted, the borderers having an op-

<sup>1</sup> In *Corinth*.    <sup>2</sup> *Doroth. l. 2. Met. et Pausan.*    <sup>a</sup> *Pausan. in Corinth.*    <sup>b</sup> *Macrob. in Sat.*    <sup>c</sup> *Plutarch, et Ovid, Art. Am. Var. de Ling. Lat.*



portunity almost to oppress the *Romans*, who had already suffered so much; they sent a herald to tell the *Romans*, that, if they desired to save the remainder of their city from ruin, they must send all their wives and daughters. The senate being strangely distracted at this, a maid-servant, whose name was *Philotis* or *Tutela*, telling her design to the senate, took with her several other maid-servants, dressed them like mistresses of families, and like virgins, and went with them to the enemy. *Livy*, the dictator, disposed them about the camp; and they incited the men to drink much, because they said that was a festival day: the wine made the soldiers sleep soundly; and a sign being given from a wild fig-tree, the *Romans* came and slew all the soldiers. The *Romans* were not forgetful of this great service; for they made all these maid-servants free, and gave them portions out of the public treasury: they ordered that the day should be called *Nonæ Caprotinæ*, from the wild fig-tree, whence they had the sign: and they ordered an anniversary sacrifice to *Juno Caprotina*, to be celebrated under a wild fig-tree, the juice of which was mixed with the sacrifices in memory of the action.

*Curis* or *Curitis*, from her spear, <sup>d</sup> called *Curis* in the language of the old *Sabines*. The matrons were understood to be under her guardianship; whence, says <sup>e</sup> *Plutarch*, the spear is sacred to her, and many of her statues lean upon spears, and she herself is called *Quiritis* and *Curitis*. Hence springs the custom, that the bride combs her hair with a <sup>f</sup> spear found sticking in the body of a gladiator, and taken out of him when dead, which spear was called *Hasta Celibaris*.

*Cingula*, <sup>g</sup> from the girdle which the bride wore when she was led to her marriage; for this girdle was unloosed with *Juno's* good leave, who was thought the patroness of marriage.

<sup>d</sup> Festus.      <sup>e</sup> In Romulo.      <sup>f</sup> Crinis nubentium comebatur hasta celiberi, quæ scilicet in corpore gladiatoris stetit abjecti occisique. Festus. Arnob. contra Gentes.      <sup>g</sup> A cingulo. Martin de Nupt.

*Dominduca* and *Interduca*, <sup>h</sup> from bringing home the bride to her husband's house.

*Egeria*, <sup>i</sup> because she promoted, as they believed, the facility of the birth.

*Februalis*, *Februata*, *Februa*, or *Februla*, <sup>k</sup> because they sacrificed to her in the month of *February*. <sup>l</sup> Her festival was celebrated on the same day with *Pan's* feasts, when the *Luperci*, the priests of *Pan*, the God of shepherds, running naked through the city, and <sup>m</sup> striking the hands and bellies of breeding women with *Juno's* cloak (that is, with *the skin of a goat*). <sup>n</sup> purified them; and they thought that this ceremony caused to the women fruitfulness and easy labours. All sorts of purgation in any sacrifices were called *Februa*. The animals sacrificed to *Juno* <sup>o</sup> were a white cow, a swine, and a sheep: the goose and the peacock were also sacred to her.

*Fluonia*, <sup>p</sup> because she assisted women in their courses.

*Hoplosmia*, that is, <sup>q</sup> *armed completely*, she was worshipped at *Elis*; and hence *Jupiter* is called *Hoplosmius*.

<sup>r</sup> *Juga*, because she is the goddess of marriages. <sup>s</sup> A street in *Rome* where her altar stood was hence called *Jugarius*: and anciently people used to enter into the yoke of marriage at that altar. She is also, by some, called *Socigena*, because <sup>t</sup> she assists in the coupling the bride and bridegroom.

*Lacinia*, from the temple *Lacinium*, built and dedicated to her by <sup>v</sup> *Lacinius*.

*Lucina*, and *Lucilia*, either from <sup>w</sup> the grove, in which she had a temple; or from the light of this world, into which infants are brought by her. <sup>x</sup> *Ovid* comprises both these significations in a distich.

<sup>h</sup> A ducenda uxore in domum mariti. Aug. de Civ. Dei 7.  
<sup>i</sup> Quod eam partui egerendo opitulari crederent. Festus. <sup>k</sup> Ex  
 Sext. Pomp. <sup>l</sup> Cum Lupercalibus. <sup>m</sup> Ovid. Fast. 2. <sup>n</sup> Fe-  
 bruabant, id est, purgabant. Cic. 2 Phil. <sup>o</sup> Virg. Æn. 4. Idem 8.  
<sup>p</sup> Ovid. ibid. Quod fluoribus menstruis adest. <sup>q</sup> Lil. Gyr. <sup>r</sup> Et  
 Græce Ζεφύρα, à jugo aut conjugo. Serv. in Æn. 4. <sup>s</sup> Festus.  
<sup>t</sup> Quod nubentes associet. <sup>u</sup> Strabo, l. 6. Liv. l. 24. <sup>w</sup> A luca  
 vel luce. Var. de Ling. Lat.

<sup>x</sup> Gratia Lucina, dedit hæc tibi nomina lucus;

*Moneta*, <sup>y</sup> either because she gives wholesome counsel to those who consult her; or because she was believed to be the goddess of *money*.

<sup>z</sup> *Nuptialis*; and when they sacrificed to her under this name, <sup>a</sup> they took the gall out of the victim, and cast it behind the altar; to signify, that there ought to be no gall or anger between those who are married together.

*Opigena*, <sup>b</sup> because she gives help to women in labour.

*Parthenos*, the virgin; or <sup>c</sup> *Parthenia*, virginity; and she was so called, as <sup>d</sup> we are told, from this circumstance: there was a fountain, among the *Argivi*, called *Canathus*, where *Juno*, washing herself every year, was thought to recover her virginity anew.

*Perfecta*, that is, perfect: for <sup>e</sup> marriage was esteemed the perfection of human life, and unmarried people imperfect. Wherefore she did not become perfect, nor deserve that name till she married *Jupiter*.

*Populona*, or *Populonia*, <sup>f</sup> because people pray to her; or because they are procreated from marriage, of which she is goddess.

And for the same reason she was called <sup>g</sup> *Pronuba*: neither indeed were any marriages lawful, unless *Juno* was first called upon.

*Regina*, queen; which title she gives herself, as we read in <sup>h</sup> *Virgil*.

*Vel quia principium tu, dea, lucis habes.*

Fast. 2.

*Lucina*, hail, so nam'd from thy own grove,

Or from the light thou giv'st us from above.

<sup>y</sup> *Vel quod reddat monita salutaria, vel quod sit Dea monetæ, id est, pecuniæ.* Liv. l. 7. *Su d. Ovid. Epist. Parid.* <sup>z</sup> *Græcè*

*Γαμηλία.* <sup>a</sup> *Euseb. de Præp. Evang. 3. Plut. in Sympos.* <sup>b</sup> *O-*

*pem in partu laborantibus fert.* Lil. Gyr. <sup>c</sup> *Pindar. in Hymn.*

*Olymp.* <sup>d</sup> *Pausan. in Corinth.* <sup>e</sup> *Jul. Pollux. l. 3. Apud*

*Græcos eodem sensu Juno vocabatur* *τέλειος*, et conjugium ipsam

*τέλειον*, quod vitam humanam reddat perfectam. Vide Scholiast.

*Pindar. Od. 9. Veme.* <sup>f</sup> *Aug. de Civ. Dei. 6. Macrob. 6. Saturn.*

<sup>g</sup> *Sen. in Medea.*

<sup>h</sup> *Ast ego, quæ divûm incedo regina, Jovisque*

*Et soror et conjux.*

*Æn. 1.*

But I who walk in awful state above,

The queen of heav'n, sister and wife of *Jove*.

*Sospita*, <sup>i</sup> because all the women were supposed to be under her safeguard, every one of which had a *Juno*, as every man had his *Genius*.

*Unxia* was another of her names, <sup>k</sup> because the posts of the door were anointed, where a new-married couple lived; whence the wife was called <sup>l</sup> *Unxor*.

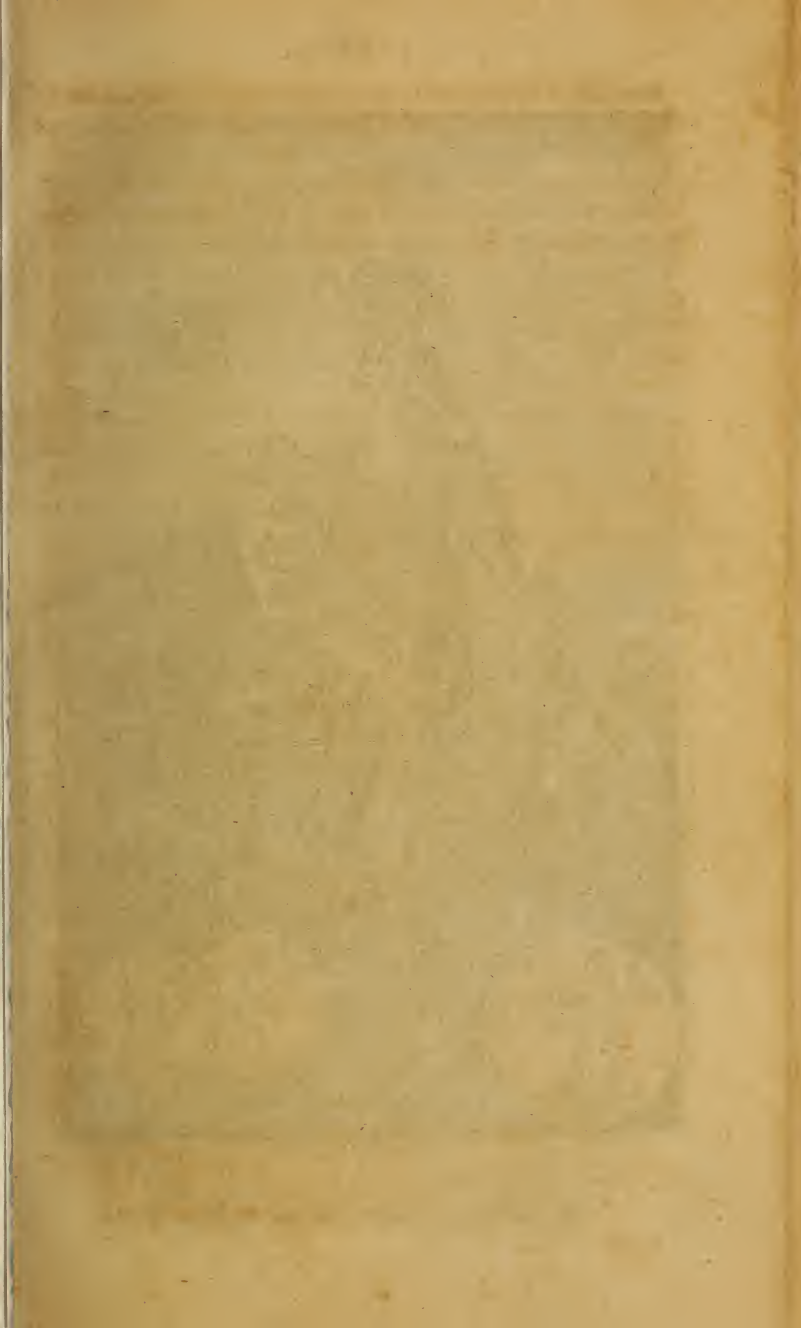
SECT. 4. THE SIGNIFICATION OF THE FABLE.  
JUNO THE AIR.

IF we regard *Varro's* account, by *Juno* was signified the *earth*, and by *Jupiter* the *heavens*. By the marriage of which two, that is, by the commixture of the influences of the heavens with the vapours of the earth, all things almost are generated.

But, if we believe the *Stoics*, by *Juno* is meant the *air*; for that, as *Cicero* says, <sup>m</sup> lying between the earth and the heavens, is consecrated by the name of *Juno*: and what makes this conjecture more probable, the *Greek* <sup>n</sup> names of *Juno* and the *air* have great affinity and likeness. *Juno* is called *Jupiter's* wife; <sup>o</sup> because the air, being naturally cold, is warmed by *Jupiter*, that is, by fire. She is called *Aeria* <sup>p</sup>; because she is the air itself, or rules in the air; and hence arises the story that *Juno* is bound by *Jupiter* with golden chains, iron anvils being hung at her feet. Hereby the ancients signified, that the air, though naturally more like fire, yet it was sometimes mingled with earth and water, the heaviest elements.

And, as I mentioned before, every woman had a *Juno*, and every man had a *Genius*; which were their tutelary or guardian angels <sup>q</sup>.

<sup>i</sup> A sospitando. Cic. de Nat. Deor.      <sup>k</sup> Ab unguendo. Lit. Gyr.  
<sup>l</sup> Quasi Unxor, ab ungendis postibus.      <sup>m</sup> Aër interjectus inter  
 cœlum et terram Junonis nomine consecratus est. De Nat. Deor.  
<sup>n</sup> Ἄνετ et Ἡρα.      <sup>o</sup> Hellenic. in διός φιλολόγια, Hom. Iliad 5.  
<sup>p</sup> Phurnut.      <sup>q</sup> Sen. Epist. 310.





## CHAPTER VIII.

## SECT. I. MINERVA, OR PALLAS. HER IMAGE.

*P.* THIS is a threatening Goddess, and carries nothing but terror in her aspect.

*M.* It is *Minerva*, who derives her name, as some think, <sup>a</sup> from the threats of her stern and fierce look.

*P.* But why is she clothed with armour, rather than with women's clothes? <sup>r</sup> What means that headpiece of gold, and the crest that glitters so? To what purpose has she a golden breastplate, and a lance in her right hand, and a terrible shield in her left? On the shield which she holds, I see a grisly head beset with snakes. And what means the cock and the owl that are painted there?

*M.* I will satisfy all your demands. She ought to be armed, rather than dressed in women's clothes, because she is <sup>s</sup> the president and inventress of war. The cock stands by her because he is a fighting bird, and is often painted sitting on her headpiece; as does the owl, of which by and by. But as for the head, which seems so formidable with snakes, she not only carries it on her shield, but sometimes also in the midst of her breast; it is the head of *Medusa*, one of the *Gorgons*, of which <sup>t</sup> *Virgil* gives a beautiful description. The basilisk also is sacred to her, to denote the great sagacity of her mind, and the dreadful effects of her courage, she being the Goddess both of wisdom and of war; for, the eye of the basilisk is not only piercing enough to discover the small-

<sup>a</sup> Minerva dicitur à minis. <sup>r</sup> Apollon. 90. <sup>s</sup> Virg. *Æn.* 11. Cic. de Nat. Deor.

<sup>t</sup> *Ægidaque horrifera, turbatæ Palladis arma  
Certatim squamis serpentum auroque polibant:  
Connexosque angues, ipsamque in pectore Divæ  
Gorgona, deserto vertentem lumina collo.*

*Æn.* 8.

The rest refresh the scaly snakes that fold  
The shield of *Pallas*, and renew their gold:  
Full on the crest the *Gorgon's* head they place,  
With eyes that roll in death, and with distorted face.

est object, but it is able to strike dead whatsoever creature it looks on. But, I believe, you do not observe an olive crown upon the head of this Goddess.

*P.* It escaped my notice; nor do I yet see why the Goddess of war should be crowned with an olive, which is an emblem of peace; as, I remember, I have read in <sup>u</sup> *Virgil*.

*M.* For that very reason, because it is the <sup>w</sup> emblem of peace, it ought to be given to the Goddess of war: for war is only made that peace may follow. Though there is another reason too, why she wears the olive: for she first taught mankind the use of that tree. When *Cecrops* built a new city, *Neptune* and *Minerva* contended about its name; and it was resolved, that whichsoever of the two deities found out the most useful creature to man, should give their name to the city. *Neptune* brought a horse; and *Minerva* caused an olive to spring out of the earth, which was judged a more useful creature for man than the horse: therefore *Minerva* named the city, and called it *Athenæ*, after her own name, in Greek *Ἀθηνᾶ*.

## SECT. 2. THE BIRTH OF MINERVA.

HISTORY mentions five <sup>x</sup> *Minervas*. We shall speak of that only which was born of *Jupiter*, and to whom the rest are referred.

*P.* But how was she born?

*M.* I will tell you, if you do not know, though it is ridiculous. When *Jupiter* saw that his wife *Juno* was barren, he through grief struck his forehead, and after three months brought forth *Minerva*; whence, as some say, she was called <sup>y</sup> *Tritonia*: *Vulcan* was his midwife; <sup>z</sup> who, opening his brain with the blow of a hatchet,

<sup>u</sup> *Paciferæque manu ramum prætendit olivæ.*

And in her hand a branch of peaceful olive bears.

<sup>w</sup> *Plut. in Themistoc. Herod. in Terpsich.* <sup>x</sup> *Cic. de Nat. Deor.*  
<sup>y</sup> *Quasi Τριτόμενης, vel Τρατομενης, tertio mense nata, Athena, apud Gyr.* <sup>z</sup> *Lucian. in Dial. Deor.*



was amazed, when he saw <sup>a</sup> an armed *virago* leaping out of the brain of her father, instead of a tender, little, naked girl.

Some have said; that <sup>b</sup> *Jupiter* conceived this daughter when he had devoured *Metis*, one of his wives, with which food he presently grew big, and brought forth the armed *Pallas*.

They say besides, <sup>c</sup> that it rained gold in the island of *Rhodes*, when *Minerva* was born: which observation <sup>d</sup> *Claudian* makes also.

### SECT. 3. NAMES OF MINERVA.

LET us first examine whence the names *Minerva* and *Pallas* are derived.

*Minerva* is so called from <sup>e</sup> diminishing. And it is very true, that she, being the Goddess of war, diminishes the numbers of men, and both deprives families of their head, and cities of their members. <sup>f</sup> But it may be derived from threatenings, as I said before; because her looks threaten the beholders with violence, and strike them with terror. Or, perhaps, she has her name from the good <sup>g</sup> admonition she gives; because she is the goddess of wisdom. She is commonly thought to be wisdom itself; whence, when men pretend to teach those that are wiser than themselves, it is proverbially said, <sup>h</sup> That sow teaches *Minerva*. And from this name of

<sup>a</sup> — *De capitis fertur sine matre paterni  
Vertice, cum clypeo profiluisse si-o.*

Out of her father's skull, as they report.

Without a mother, all in arms leap'd forth.

<sup>b</sup> Hesiod. in Theog. <sup>e</sup> Strabo, l. 14.

<sup>d</sup> *Auratos Rhodiis imbres, nascente Minerva,  
Induxisse Jovem ferunt.*

At *Pallas*' birth, great *Jupiter*, we're told,  
Bestrew'd the *Rhodians* with a show'r of gold.

<sup>e</sup> *Quod minuit vel minuitur.* Cic. de Nat. Deor. <sup>f</sup> Vel à mi-  
nis, quòd vim minetur. Cornif ap. Gyr. <sup>g</sup> Vel à monendo. Festus.

<sup>h</sup> *Sus Minervam, σὺ; Ἀθηναίω, Cic. 9. Epist. 18.*

*Minerva* comes *minerval*, or *minervale*<sup>i</sup>, signifying the salary that is given by the scholars to their masters.

The *Greeks* call her *Athena*, because she never sucked the breast of a mother or nurse<sup>k</sup>; for she was born out of her father's head, in full strength, and was therefore called motherless<sup>l</sup>. *Plato* thinks she had this name from her skill<sup>m</sup> in divine affairs. Others think she was so named,<sup>n</sup> because she is never enslaved, but enjoys the most perfect liberty: and indeed wisdom and philosophy gives their votaries the most perfect freedom, as the *Stoics* well observe, who say,<sup>o</sup> The philosopher or wise-man is the only free-man.

She is called *Pallas*, from a giant of the same name, which she slew; or from the lake *Pallas*, where she was first seen by men; or lastly, which is more probable, from<sup>p</sup> brandishing her spear in war.

She had many other names, which I might now recount to you; but because a great many of them are insignificant and useless, I will only speak of two or three, after I have first discoursed of the *Palladium*.

The *Palladium* was an image of *Pallas*, preserved in the castle of the city of *Troy*; for while the castle and temple of *Minerva* were building, they say this image fell from heaven into the temple, before it was covered with a roof. This raised every body's admiration; and when the oracle of *Apollo* was consulted, he answered, That the city should be safe so long as that image remained within it. Therefore, when the *Grecians* besieged *Troy*, they found<sup>q</sup> that it was impossible to take the city, unless the *Palladium* was taken out of it. This business was left to *Ulysses* and *Diomedes*, who undertook to creep into the city through the common sewers, and

<sup>i</sup> Græcè διδασκτρὸν.  
θηλαζειν mammam fugere.  
Pollux. Phurnut.  
hoc est, quæ divina cognoscit.

<sup>k</sup> ἄθηνη quasi ἄθηλη, ab ἄ non et

<sup>l</sup> Ἀμήτρος καὶ ἀμητρῶς, matre carens.

<sup>m</sup> Ἀθηνᾶ, quasi θεογνώη, vel Ἡθηνόη, Plato in Cratylo.

<sup>n</sup> Ab ἄ non et

<sup>o</sup> Liber nemo est nisi sapiens. Tullius in Parodox.

<sup>p</sup> Ἀπὸ τῆς πάλλαιον τὸ δορυ, à vibrandâ hastâ. Serv. in Æn. 1.

<sup>q</sup> Ovid. Fast. 5.

bring away this fatal image. When they had performed this, *Troy* was taken without any difficulty. † Some say it was not lawful for any person to remove the *Palladium*, or even to look upon it. Others add, that it was made of wood, so that it was a wonder how it could move the eyes and shake the spear. Others, on the contrary, report, that it was made of the bones of *Pelops*, and sold to the *Trojans* by the *Scythians*. They add, that *Aeneas* recovered it, after it had been taken by the *Greeks*, from *Diomedes*, and carried it with him into † *Italy*, where it was laid up in the temple of *Vesta* as a pledge of the stability of the *Roman* empire, as it had been before a token of the security of *Troy*. And lastly, others write, that there were two *Palladiums*; one of which *Diomedes* took, and the other *Aeneas* carried with him.

*Parthenos*, i. e. *virgin*, was another of *Minerva's* names; whence † the temple at *Athens*, where she was most religiously worshipped, was called *Parthenon*. For *Minerva*, like *Vesta* and *Diana*, was a perpetual virgin; and such a lover of chastity, that she deprived *Tiresias* of his sight, because he saw her bathing in the fountain of *Helicon*: † but *Tiresias's* mother, by her humble petitions, obtained, that, since her son had lost the eyes of his body, the sight of his mind might be brighter and clearer, by having the gift of prophecy. † *Ovid*, indeed, assigns another cause of his blindness, to wit, when *Jupiter* and *Juno*, in a merry dispute, made him judge; because, when he killed a she-serpent, he had been turned into a woman, and after seven years, when he killed a he-serpent, he was again turned into a man, he pronounced for *Jupiter*; wherefore *Juno* deprived him of his sight. There is another illustrious instance of the chastity of *Minerva*: \* when *Neptune* had enjoyed the beautiful *Medusa* (whose hair was gold) in her temple,

† Herodian. l. 1. Plut. in Paral. Serv. in *Æn.* 2. Clem. in Protrep. † Dion. Hal. 1. Antiq. † Hom. in Hymn. ad Venerem. † Hom. *Odys.* 10. † Lib. *Metam.* \* Nat Com. l. 7. c. 18.

She changed into snakes that hair which had tempted him ; and caused, that those who looked upon her there-  
after, should be turned into stone.

Her name *Tritonia* was taken from the lake <sup>y</sup> *Triton*, where she was educated ; as we also may learn from <sup>z</sup> *Lucan*, who mentions the love which *Pallas* bears to this lake ; or from *τρίτων*, or *τρίτων* [*triton*] a word which in the old *Æolian* and *Æolick* language signifies a head, because she was born from *Jupiter's* head. Yet, before we leave the lake *Triton*, let me tell you the ceremonies that were performed upon the banks of it in honour of *Minerwa*. <sup>a</sup> A great concourse of people out of all neighbouring towns assembled to see the following performance: all the virgins came in several companies, armed with clubs and stones, and on a sign being given, they assaulted each other ; she who was first killed, was not esteemed a virgin, and therefore her body was disgracefully thrown into the lake ; but she who received the most and the deepest wounds, and did not give over, was carried home in triumph in a chariot, in the midst of the acclamations and praises of the whole company.

<sup>ʳ</sup> *Εργατις* <sup>b</sup> [*Ergatis*] *operaria*, *workwoman*, was her name among the *Samians*, her worshippers ; because she invented divers arts, especially the art of spinning, as we learn from the <sup>c</sup> poets : thus <sup>d</sup> the distaff is ascribed to

<sup>y</sup> Pausan. in *Bœot.* l. 9.

<sup>z</sup> *Hanc et Pallas amat, patrio quod vertice nata  
Terrarum primam Lybiam (nam proxima cælo est,  
Ut probat ipse calor) tetigit, stagnique quietâ  
Vultus vidit aquâ, posuitque in margine plantas,  
Et se delectâ, Tritonida dixit, ab undâ.*

This *Pallas* loves, born of the brain of *Jove*,  
Who first on *Lybia* trod (the heat doth prove  
This land next heav'n) she standing by the side,  
Her face, within the quiet water spy'd,  
And gave herself from the lov'd pool a name,  
*Tritonia*.

<sup>a</sup> Herodot. in *Melp.*    <sup>b</sup> Ex *Hesych. Isidor.* l. 10.    <sup>c</sup> *Ovid.*  
*Met.* 6. *Virg. Æn.* 7. *Theocrit. Ecl.* 34.

<sup>d</sup> *Non illa colo calathisque Mineræ  
Fœmineâs assueta manus.*

To *Pallas' arts* her hands were never train'd.

her, and sometimes is called <sup>e</sup> *Minerva*, from her name, because she was the inventress of it. Although *Minerva* so much excelled all others in spinning, yet *Arachne*, a young lady of *Lydia*, very skilful at spinning, challenged her in this art; but it proved her ruin; for the Goddess tore her work, and struck her forehead with a <sup>f</sup> spoke of the wheel. This disgrace drove her into despair, so that she hanged herself; but *Pallas*, out of compassion, brought her again to life, and turned her into a spider, <sup>g</sup> which continues still employed in spinning. The art of building, especially of castles, was *Minerva's* invention; and therefore she was believed to preside over them.

She is called *Musica*; because, says *Pliny*, <sup>h</sup> the dragons or serpents in her shield, which instead of hair encompassed the *Gorgons's* head, did ring and resound, if the strings of a harp or cithern near them were touched. But it is more likely that she was so named, because she invented the *pipe*; upon which, when she played by the river-side, and saw in the water how much her face was swelled and deformed by blowing it, she was moved with indignation, and threw it aside, saying, <sup>i</sup> The

<sup>e</sup> *Cui tolerare colo vitam tenuique Minerva.* Virg. *Æn.* 8.

By th' spinster's trade she gets her livelihood.

<sup>f</sup> — *Frontem percussit Arachnes;*

*Non tulit infelix: laqueoque animosa ligavit*

*Guttura, pendentem Pallas miserata levavit:*

*Atque ita, Vive quidem, pende tamen, improba, dixit.*

Ov. *Met.* 6.

*Arachne* thrice upon the forehead smote;

Whose great heart brooks it not: about her throat

A rope she ties; remorseful *Pallas* staid

Her falling weight: Live, wretch; yet hang, she said.

<sup>g</sup> — *Et antiquas exercet aranea telas.*

And, now a spider turn'd, she still spins on.

<sup>h</sup> *Dieta est musica, quod dracones in ejus Gorgone ad ictus citharæ tinnitu resonabant.* Nat. Hist. l. 34. c. 8.

<sup>i</sup> — *I procul hinc, non est mihi tibia tanti,*

*Ut vidit vultus Pallas in anne suos.*

Away, thou art not so much worth, she cry'd,

Dear pipe; when she her face i' th' stream espy'd.

sweetness of the music is too dear, if purchased with so much loss.

\* *Glaucopeis* was another of her names; because her eyes, like the eyes of an owl, were gray or sky-coloured, that is, of a green colour mixed with white. Others think that she was not called so from the colour of her eyes, but from the terror and formidableness of her mien; for which reason lions and dragons are also called *Glaucii* and *Cæsi*.

She was also called *Pylotis*, from a <sup>1</sup> *Greek* word, signifying a *gate*: for, as the image of *Mars* was set up in the suburbs, so her effigy or picture was placed on the city gates, or doors of houses; by which they signified, that we ought to use our weapons abroad, to keep the enemy from entering our towns; but in the town we must use the assistance of *Minerva*, not of *Mars*; that is, the state ought to be governed at home by prudence, counsel, and law.

#### SECT. 4. THE SIGNIFICATION OF THE FABLE.

##### PALLAS THE SYMBOL OF WISDOM AND CHASTITY.

By this story of *Minerva* <sup>m</sup> the poets intended to represent *wisdom*; that is, true and skilful knowledge, joined with discreet and prudent manners. They hereby signified also the understanding of the noblest arts, and the accomplishments of the mind; the virtues, and especially chastity. Nor, indeed, without reason: for,

I. *Minerva* is said to be born out of *Jupiter's* brain; because the wit and ingenuity of man did not invent the useful sciences, which for the good of man were derived from the brain of *Jupiter*; that is, from the inexhausted fountain of the Divine Wisdom, whence not only the arts and sciences, but the blessings of wisdom and virtue also proceed.

κ Γλαυκῶπις, habens oculos glaucos et cæsius, quales habet γλαυξ, ποδύα. Pausan. in Attic. <sup>1</sup> Ἀπό τῆς πύλης, à porta. Phurnut, Æschyl. in Eumenid. <sup>m</sup> Cic. de Offic.

2. *Pallas* was born armed; <sup>n</sup> because, a wise man's soul being fortified with wisdom and virtue is invincible: he is prepared and armed against fortune; in dangers he is intrepid, in crosses unbroken, in calamities impregnable. Thus <sup>o</sup> though the image of *Jupiter* sweats in foul weather; yet as *Jupiter* himself is dry and unconcerned with it, so a wise man's mind is hardened against all the assaults that fortune can make upon his body.

3. *Minerva* is a virgin, <sup>p</sup> as all the mutes are; and accordingly the sight of God is promised to pure and undefiled eyes: for even the Heathens thought that chaste eyes could see GOD; and Wisdom and Modesty has often appeared in the visions of holy men, in the form and habit of virgins.

4. *Minerva* has a severe look, and a stern countenance; because a wise and modest mind gains not its reputation and esteem from outward beauty and finery, but from inward honour and virtue: for Wisdom joined with modesty, though clothed with rags, will send forth a glorious shining lustre; she has as much beauty in tattered garments, as when she is clothed with purple, and as much majesty when she sits on a dunghil, as when she is placed on a throne; she is as beautiful and charming when joined to the infirmities and decays of old age, as when she is united to the vigour and comeliness of youth.

5. She invented and exercised the art of spinning: and hence other virgins may learn, if they would preserve their chastity, never to indulge idleness, but to employ themselves continually in some sort of work; after the example of <sup>q</sup> *Lucretia*, a noble Roman princess, who was found late at night spinning among her maids, working, and sitting in the middle of the room, when the young gentlemen came thither from the king.

6. As the spindle and the distaff were the invention

<sup>a</sup> Cic. in Paradoxis.      <sup>o</sup> Quemadmodum enim non colliquefcit Jupiter dum simulacrum ejus liquefcit; sic sapientis animus ad quolibet adversæ fortunæ casus obdurefcit. Seneca.      <sup>p</sup> Greg. Nyss. de Virg. initio capitum 4 & 5 Serv. in ÆN.      <sup>q</sup> Livy l. 1.

of *Minerva*, so they are the arms of every virtuous woman. When she is furnished with these, she will despise the enemy of her honour, and drive away *Cupid* from her with the greatest ease; † for which reason those instruments were formerly carried before the bride when she was brought to her husband's house; and somewhere it is a custom, at the funeral of women, to throw the distaff and spindle into the grave with them.

7. As soon as *Tiresias* had seen *Minerva* naked, he lost his sight: Was it for a punishment, or for a reward? Surely he never saw things so acutely before; for then he became a prophet, and knew future things long before they were acted. Which is an excellent precept to us, That he, who has once beheld the beauty of true wisdom clearly, may, without repining, lose his bodily sight, and want the view of corporal things, since he beholds the things that are to come, and enjoys the contemplation of eternal heavenly things, which are not visible to the eye.

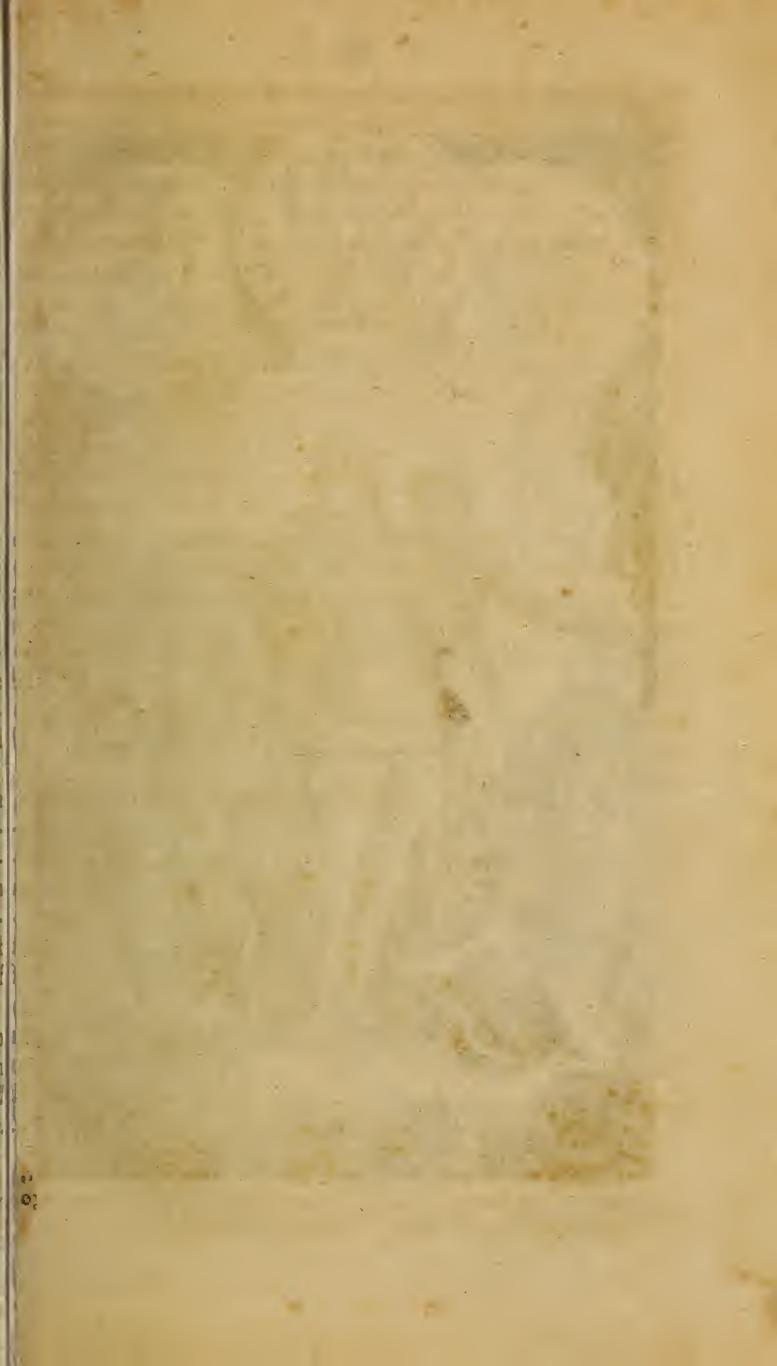
8. An owl, a bird seeing in the dark, was sacred to *Minerva*, and painted upon her images, which is the representation of a wise man, who, scattering and dispelling the clouds of ignorance and error, is clear-sighted where others are stark blind.

9. What can the *Palladium* mean, an image which gave security to those cities in which it was placed, unless that those kingdoms flourish and prosper where wisdom presides? It is supposed to have fallen down from Heaven, that we may understand (what we find confirmed by the Scripture) † that every good and perfect gift comes from above, and descends from the Father of Lights.

To this I add the inscription which was formerly to be seen in the temples of *Minerva*, written in golden letters, among the *Egyptians*. † *I am what is, what shall be, what hath been: my veil hath been unveiled by none.*

† Bellof. l. ult. c. 13. † James i. 17. † Ego sum quæ sunt quæ erunt, quæ fuerunt: velum meum revelavit nemo. Quem ego fructum peperit, Sol est natus. Vide Lil. Gyr. synt. 12.







The fruit which I have brought forth is this, the Sun is born. Which are words, as I think, full of mysteries, and contain a great deal of sense: let every one interpret them according to his mind.

## CHAPTER IX.

### SECT. I. VENUS. HER IMAGE.

*M.* TURN your eyes now to a sweet object, and view that Goddess, in whose countenance all the graces fit and play, and discover all their charms. You see a pleasantness, a mirth, and joy in every part of her face: you see a thousand pretty beauties and delights sporting wantonly in her snowy bosom. Observe with what a becoming pride she holds up her head and views herself, where she finds nothing but joys and soft delights. She is clothed with a <sup>u</sup> purple mantle, glittering with diamonds. By her side stand two *Cupids*, and round her are three *Graces*, and after follows the lovely beautiful *Adonis*, who holds up the Goddess' train. The chariot in which she rides is made of ivory, finely carved, and beautifully painted and gilded; and is drawn by swans and doves, or swallows, as *Venus* directs, when she pleases to ride in it.

*P.* Is that *Venus*, the Goddess of Love, the patroness of strumpets, the vile promoter of impudence and lust, infamous for so many whoredoms, rapés, and incests?

*M.* Yes, that is *Venus*, whom, in more honorable terms, men style the Goddess of the Graces, the author of elegance, beauty, neatness, delight, and cheerfulness, But in reality, she is, as you say, an impudent strumpet, and the mistress and president of obscenity.

*P.* Why then is she so beautifully painted? Why is her dress so glorious? Why is not her chariot rather drawn by swine, and dogs, and goats, than swans and doves, the purest and chastest of birds? Infernal and

<sup>u</sup> Philostrat. in Imag. Ovid Met. 10 & 15. Apul. l. 6. Hor. Od. 3.

black spirits are attendants more suitable to her than the *Graces*.

*M.* What do you say? Blind foolish men used formerly to erect altars, and deify their vices; they hallowed the greatest impieties with frankincense, and thought to ascend into heaven by the steps of their iniquities. But let us not inveigh against the manners of men, but rather proceed in our story of *Venus*.

You will in other places see her painted, sometimes like a young virgin rising from the sea, and riding in a shell: again, like a woman holding the shell in her hand, her head being crowned with roses. <sup>w</sup> Sometimes her picture has a silver looking-glass in one hand, and on the feet are golden sandals and buckles. In the pictures of the *Sicyonians*, she holds poppy in one hand, and an apple in the other. They consecrated to her the thighs of all sacrifices except swine; for *Venus*, though she herself be filthy and unclean, abominates swine for their uncleanness, or rather because a boar killed *Adonis* her gallant. <sup>x</sup> At *Elis* she was painted treading on a tortoise; showing, thereby, that virgins ought not to ramble abroad; and that married women ought to keep silence, love their own home, and govern their family. <sup>y</sup> She wore a girdle or belt, called *Cestus* (from which some derive *incestus*, *incest*) in which all kinds of pleasures, delights, and gratifications were folded up. <sup>y</sup> Some give her arrows; and make *Python* or *Suada*, the *Goddess of Eloquence*, her companion.

## SECT. 2. DESCENT OF VENUS.

WE learn from several authors, <sup>z</sup> that there were four *Venuses*, born of different parents: but this *Venus* of whom we speak was the most eminent of them, and had the beauties as well as the disgraces of the others commonly ascribed to her. <sup>a</sup> She sprang from the froth of

<sup>w</sup> Philostrat. in Imag. Pausan in Corinth. <sup>x</sup> Plut. in præc. connub. et lib. de Isid. et Osir. <sup>y</sup> Hom. Iliad 14. 26. Eurip. in Medea. Ex Phurn. <sup>z</sup> Cic. de Nat. Deor. <sup>a</sup> Hesiod. in Theog.

the sea, which froth was made, when they cut off the secrets of *Cœlus*, or his son *Saturn*, and threw them into the sea. <sup>b</sup> Hence she was by the *Greeks* called *Aphrodite*; though others think she was so named from the madness with which lovers abound. <sup>c</sup> As soon as she was born, she was laid, like a pearl, in a shell instead of a cradle; and was driven by *Zephyrus* upon the island *Cythera*, where the *Horæ*, or *Hours*, received her, and took her into their bosoms; educated, accomplished, and adorned her; and, when she came to age, carried her into heaven, and presented her to the Gods, who, being taken with her beauty, all desired to marry her; but at last she was betrothed to *Vulcan*, and afterward married to him.

### SECT. 3. NAMES OF VENUS.

SHE is called *Venus*, says *Cicero*, <sup>d</sup> because all things are subject to the laws of love, or are produced and begotten by love. Or else, as <sup>e</sup> others say, her name is given her, because she is eminently beautiful; for she is the goddess of beauty. Or lastly she is so called, because she <sup>f</sup> was a stranger or foreigner to the *Romans*; for she was first worshipped by the *Egyptians*, and from the *Egyptians* she was translated to the *Greeks*, and from them to the *Romans*. Let us now proceed to her other names.

*Amica*, ἑταίρα [*Hetaira*] was a name given her by the *Athenians*; <sup>g</sup> because she joins lovers together; and this *Greek* word is used both in a good and bad signification, signifying both a sweetheart and a strumpet.

<sup>b</sup> Ex ἀφρός spuma; vel, ut alii dicunt, ἀπὸ τῆ ἀφραίνειν, insanire. Ex Euripid. et Phurnut. <sup>c</sup> Hom. in Hymn. ad Venerem,

<sup>d</sup> A veniendo, quòd ad omnes res veniat, vel quòd per eam omnia proveniant ac propignantur. <sup>e</sup> Venus quasi venusta. Pausan. in Attic. <sup>f</sup> Venus à veniendo, quasi adventitia, sic Græcorum Doctrina adventitia et transmarina vocabatur. Cic. de Offic. ἡ ἑταίρα,

id est, socia, quod amicos et amicas jungeret. Festus ex Apol. et Hesych.

*Armata*; because, <sup>h</sup> when the *Spartan* women sallied out of their town, besieged by the *Missenians*, and beat them; their husbands, who were ignorant of it, went out to fight, and met their wives returning from the pursuit: the men, believing them enemies, made themselves ready to fight; but the women showed, both by words and by deeds, that they were their wives: and for this reason a temple was dedicated to *Venus Armata*.

The *Sidonians* called her <sup>i</sup> *Astarte*, or *Dea Syria* (which Goddess others think was the *Moon*) and worshipped her in the figure of a star.

*Apaturia*, that is, <sup>k</sup> the deceiver; for neither is any thing more deceitful than a lover, nor any thing more fraudulent than love, which flatters our eyes, and pleases us, like roses in their finest colours, but leaves a thorn in the heart; it torments the mind, and wounds the conscience.

She was called by the *Romans*, <sup>l</sup> *Barbata*; because, when the *Roman* women were so troubled with a violent itching that all their hair fell off, they prayed to *Venus*, and their hair grew again: upon which they made an image of *Venus* with a comb, and gave it a beard, that she might have the signs of both sexes, and be thought to preside over the generation of both. That this might be expressed more plainly, the uppermost part of the image represented a man, and the lower part of it a woman.

*Cypris*, *Cypria*, and *Cyprogenia*, because she was worshipped in the island of *Cyprus*: *Cytheris* and *Cytherea*, from the island of <sup>m</sup> *Cythera*, whither she was first carried in a seashell.

There was a temple at *Rome* dedicated to *Venus Calva*; <sup>n</sup> because, when the *Gauls* possessed that city, ropes for the engines were made with the women's hair.

*Cluacina*, from <sup>o</sup> *Cluo*, an old word, *to fight*; because

<sup>h</sup> Pausan. in Lucan. et in Attic. <sup>i</sup> Epiph. contra Hæres. Euseb. de Præp. Evang. I. <sup>k</sup> Ab ἀπατάω, fallo. Lucian. de Dea Syr. Strabo l. II. <sup>l</sup> Serv. Macrob. Suidas et alii. <sup>m</sup> Festus. <sup>n</sup> Lactant. l. I. Divin. Institut. <sup>o</sup> Vegetius de Re militari.

her image was set up in the place, in which the peace was concluded between the *Romans* and *Sabines*.

*Erycina*, from the mountain <sup>p</sup> *Eryx* in the island of *Sicily*; upon which *Æneas* built a splendid and famous temple to her honour, because she was his mother. <sup>q</sup> *Horace* makes mention of her under this name.

<sup>r</sup> She is properly called *Ridens*, and *Homer* calls her <sup>s</sup> a lover of laughing: for she is said <sup>t</sup> to be born laughing, and thence called the *Goddess of Mirth*.

*Hortensis*, because she looks after the production of seed and plants in gardens. And *Festus* tells us, that the word *Venus* is by *Nævius* put for herbs, as *Ceres* is for bread, and *Neptunus* for fish.

<sup>u</sup> *Idalia* and *Acidalia*, from the mountain *Idalus*, in the island *Cyprus*, and the fountain *Acidalius*, in *Bœtia*.

*Marina*, because she was born of the sea (as we said) and begotten of the froth of the waters; which <sup>w</sup> *Ausonius* hath elegantly mentioned in his poem.

Hence she is called <sup>x</sup> *Aphroditis*, and *Anadyomene*, that is, emerging out of the waters, as *Apelles* painted her; and *Pontia*, from *Pontus*. Hence came the custom, that those who had escaped any danger by water, used to sacrifice to *Venus*. Hence also the mariners observed those solemnities called *Aphrodisia*, which *Plutarch* describes in a treatise against *Epicurus*.

*Melanis*, or *Melanis*, <sup>y</sup> that is, dark and concealed; of which nature are all nocturnal amours, both lawful

<sup>p</sup> Plin. l. 15. Polyb. l. 1. Serv. in *Æn.* 1.

<sup>q</sup> *Si ve tu mavis, Erycina ridens,*

*Quam jocus circumvolat et Cupido.*

*Hor.* l. 1. Od. 2.

It you, blind Goddess, will our side defend,

Whom mirth and brisk desire do still attend.

<sup>r</sup> Suidas Plurnut.

<sup>s</sup> φιλομειδής, i. e. amans risus. *Iliad* 20.

<sup>t</sup> Hesiod. <sup>u</sup> Virg. *Æn.* 1. et Serv. Horat. sæpe.

<sup>w</sup> *Orta jalo, suscepta solo, patre edida Cælo.*

Heaven gave her life, the sea a cradle gave,

And earth's wide regions her with joy receive.

<sup>x</sup> Plin. 35. c. 10. Alex. ab Alex. 2. Clitipho et Leucippe.

<sup>y</sup> Nigra et tenebrosa, à μέλας, niger, quod omne amoris opus amat tenebras. Paus. in *Arcad.*

and unlawful. For <sup>z</sup> works of love do all of them seek the dark. Whence the *Egyptians* worshipped a *Venus*, called <sup>a</sup> *Scoteia*, a goddess to be admired in the night, that is, in marriage.

*Meretrix*; <sup>b</sup> because she taught the women, in *Cyprus*, to prostitute themselves for money.

<sup>c</sup> *Migonitis*, signifies her power in the management of love. Therefore *Paris*, after he had mixed embraces with *Helena*, dedicated the first temple to <sup>d</sup> *Venus Migonitis*; and <sup>e</sup> *Virgil* uses a like expression speaking of the affairs of love.

She is called *Murcia* in *Livy* and *Pliny*, quasi *Myrtea*; because the myrtle was sacred to *Venus*; and her temple, upon the *Aventine* mountain at *Rome*, was anciently called *Murcus*.

*Paphia*, from the city *Paphos* in the island of *Cyprus*, where they sacrificed flowers and frankincense to her. And this is mentioned by <sup>f</sup> *Virgil*. This image had not a human shape; but as <sup>g</sup> *Tacitus* says, *It was from the top to the bottom of an orbicular figure, a little broad beneath; the circumference was small and sharpening toward*

<sup>z</sup> Pind. Od. 9. Pyrrh: ex Hesyc. <sup>a</sup> Σκοτεία καὶ νυκτὶ θανυμαγή, Dea admiranda à noctu et tenebris. Eurip. in Hippol. <sup>b</sup> Last. et Serv. <sup>c</sup> ἡ μίγνυμι, i. e. misceo. Pausan. in Lacon. <sup>d</sup> Veneri Migonitidi.

<sup>e</sup> — *Quem Rhea sacerdos  
Furtivo partu, sub luminis edidit auras,  
Mixta Deo mulier.*

Æn. 7.

— Him priestess *Rhea* bore  
Into the lightsome world; so stol'n by joy,  
Mixt with a deity, she brought a boy.  
<sup>f</sup> *Ipsa Paphum sublimis adit, sedesque revisit  
Lata suas, ubi templum illi, centumque Sabæo  
Thure calent aræ, fertisque recentibus halant.*  
This part perform'd, the Goddess flies sublime,  
To visit *Paphos* and her native clime,  
Where garlands, ever green and ever fair,  
With vows are offer'd, and with solemn pray'r:  
A hundred altars in her temple smoke,  
A thousand bleeding hearts her pow'r invoke.

Æn. 1.

<sup>g</sup> Erat continuus orbis, latiore initio, tenuem in ambitum, metæ modo exurgens; et ratio in obscuro. Lib. 3.



the top like a sugar-loaf. The reason unknown. <sup>h</sup> Lucan observes, that it was usual to worship other Gods in confused shapeless figures. And it is certain the Goddess *Passinuntia* (of whom we shall say more when we speak of *Cybele*) was nothing but a shapeless stone, which fell down from heaven, as we find by *Herodian*. So <sup>i</sup> *Tertullian* says, *Even Pallas the Athenian Goddess, and Ceres the Goddess of corn, both of them without any certain effigies to them, but mere rugged stakes, and shapeless pieces of wood, are things that are bought and sold.* And <sup>k</sup> *Arnobius* adds, *the Arabians worshipped a stone, without form or shape of a deity.*

Her name <sup>l</sup> *Verticordia*, signifies the power of love to change hearts, and to ease the minds of men from all cares that perplex them. <sup>m</sup> *Ovid* mentions this power of hers. And for the same reason *Venus* is called in the Greek <sup>n</sup> *Epistrophia*.

#### SECT. 4. ACTIONS OF VENUS.

WHAT deeds can you expect from an impudent and powerful strumpet, but those which are full of lewdness, mischief, and plagues? It were endless only to repeat the names of all those, whom she has armed to the ruin of one another; whom she has turned into beasts, by inciting them to commit such monstrous wickedness, as modesty will not let me mention.

For who without blushing can hear the story of *Nyc-*

<sup>h</sup> *Simulacraque mæsta Deorum  
Arte carent, cacisque extant informia truncis.*  
All artless, plain, mishapen trunks they are,  
Their moss and mouldiness procures a fear.

<sup>i</sup> *Et Pallas Attica et Ceres fauce sine effigie rudi palo, et informi ligno prostant.* *Tertul. in Apol.* <sup>k</sup> *Arabes informem coluerunt lapidem.* *Arnob. contra Gentes.* <sup>l</sup> *Quasi corda vertens.*

<sup>m</sup> *Templa jubet fieri Veneri, quibus ordine factis,  
Inde Venus versò nomina corde tenet.*

Fast. 4

Temples are rais'd to *Venus*, whence the name,  
From changing minds, of *Verticordia* came.

<sup>n</sup> *Ἐπιστροφία, quòd vertat homines.* *Pausan. in Attic.*

*timens*? She, inspired by impure lust, and raging with cursed flames, ° is said to have committed incest with her father *Nyctæus*; for which abominable wickedness she was changed into an owl, an ugly dismal bird of the night, that, p conscious of her guilt, never appears in the daytime, but seeks to conceal her shame, and cover it by darkness, being driven from the society of all birds.

Who does not abhor the same fact of *Myrrha*, which was contrived and committed by the instigation of *Venus*? She committed incest with her father *Cinyras*, by the assistance of her old nurse, and had *Adonis* by him; but her sin proved her ruin, q for she was turned into a tree, which always, as it were, bewails its impurity, and sends forth drops like tears.

Why should I mention the *Propæetides*, the chiefs of strumpets, who denied that *Venus* was a Goddess? They were the first prostitutes; and r were afterward turned into stones.

Why should I set before you *Pygmalion*, a statuary? who, considering the great inconveniences of marriage, had resolved to live single; but afterward making a most elegant and artificial image of *Venus*, he fell so much in

° — *Patrium temerâsse cubile.*

Ovid. Met. 2.

— To have defil'd her father's bed.

p — — *Conscia culpe*

*Conspectum, lucemque fugit; tenebrisque pudorem  
Celat, et à cunctis expellitur aëre toto.*

Still conscious of her shame avoids the light,  
And strives to shroud her guilty head in night,  
Expell'd the winged choir.

q *Quæ quanquam amisit veteres cum corpore sensus,*

*Flet tamen, et tepidæ manant ex arbore guttæ.* Ov. Met. 10.

Though sense with shape she lost, still weeping she  
Sheds bitter tears, which trickle from her tree.

r — *Pro quo sua Numinis irâ*

*Corpora, cum formâ, primùm vulgâsse feruntur;  
Utque pudor cessit, sanguisque induruit ori;  
In rigidum parvo silicem discrimine versa.*

Id. ib.

The first that ever gave themselves, for hire,  
To prostitution, urg'd by *Venus*' ire;  
Their looks imbolden'd, modesty now gone,  
Convert at length to little differing stone.

love with his own workmanship, that he begged of *Venus* to turn it into a woman, and enliven the ivory. His wishes were granted, and he begot of this image *Paphos*, from whom the island <sup>s</sup> *Paphos* had its name.

And here it will not be absurd briefly to relate the stories of *Pyramus* and *Thisbe*, *Atalanta* and *Hippomenes*, *Paris* and *Helena*, three couple of most unfortunate lovers.

*Pyramus* and *Thisbe* were both inhabitants of the city of *Babylon*; equal in beauty, age, conditions, and fortune. They began to love each other from their cradles. Their houses were contiguous, so that their love arose from their neighbourhood, grew greater by their mutual play, and was perfected by their singular beauty. This love increased with their years, and when they were marriageable, they begged their parents consent; which was refused, because of some former quarrels between the two families. And, that the children might not attempt any thing against their parents will, they were not permitted to see each other, or to speak together. What could *Pyramus* do? or how could *Thisbe* bear this? There was a partition-wall between both houses, in which wall there was a small chink, never discovered by any of the servants. This crevice the lovers found, and met here: their words and their sighs went through, but kisses could not pass; which, when they parted, they <sup>u</sup> printed on each side of the wall. But what a fa-

<sup>s</sup> — *De quo tenet insula nomen.*

Id. ib.

From whom the island does its name receive.

<sup>t</sup> (*Quid non sentit amor?*) *primi sensitis amantes;*

*Et voci fecistis iter, tutaque per illud*

*Murmure blanditiæ minimo transire solebant.* Ovid. Met. 4.

This for so many ages undescry'd

(What cannot love find out?) the lovers spy'd;

By which their whisp'ring voices softly trade,

And passion's am'rous ambassies convey'd.

<sup>u</sup> — *Partique dedere*

*Oscula quisque sua, non pervenientia contra.*

— Their kisses greet

The senseless stones with lips that cannot meet.

tal rupture in their hearts did this small breach in the wall produce? for their love was too great to be confined to such narrow bounds: the next night therefore they resolved to enjoy that liberty abroad, which they could not receive at home, by escaping into a neighbouring wood, where they agreed to meet under the shade of a large mulberry-tree, which stood close to a fountain. When night came on, *Thisbe* deceives her keepers, and escapes first, and flies into the wood; for love gave her wings. When she got to the appointed place, <sup>w</sup> a lioness came fresh from the slaughter of some cattle, to drink at the fountain. *Thisbe* was so frightened that she ran into a cave, and in the flight her veil fell from her head: the lioness, returning from the fountain, found the veil, and tore it with her jaws smeared with the cattle's blood. Afterward comes *Pyramus*, and sees the print of a wild beast's foot in the gravel, and by and by finds the veil of *Thisbe* bloody and torn. He immediately imagining that she was killed and devoured by the beast, presently grew distracted, and hastened to the appointed tree; and when he could not find *Thisbe*, he threw himself upon his sword, and died. *Thisbe* in the mean time recovered from her fright, and came to the mulberry-tree; where, when she came near, she sees <sup>x</sup> a man expiring. At first she was amazed, and stopped, and went back frightened. But when she knew <sup>y</sup>

<sup>w</sup> ——— *Venit ecce recenti*

*Cæde leæna boum spumantes oblita rictus,  
Depositura sitim vicini fontis in unda.*

When lo a lioness, with blood besmear'd,  
Approaching to the well-known spring appear'd.

<sup>x</sup> ——— *Tremebunda videt pulsare cruentum.  
Membra solum.*

————— In great surprize

Blood-reeking earth, and trembling limbs she spies.

<sup>y</sup> *Sed postquam remorata suos cognovit amores;*

*Percuit indignos claro pangore lacertos:*

*Et laniata cornas; amplexaque corpus amatum,*

*Vulnera supplevit lacrymis; fletumque cruori*

*Miscuit: et gelidis in vultibus oscula figens,*

*Pyrame, clamavit, quis te mihi casus ademit?*

who it was, she ran into the embraces of her dying lover, mingled her tears with his blood, and folding her arms about him, being almost distracted with grief, she lamented the misfortune that robbed her of her lover, called upon him to answer if he could, when his *Thisbe* called him; but he was speechless, and, only looking up to her, expired. And now *Thisbe* was almost dead with grief: she tore her cheeks, and beat her breasts, and rent her hair, and shed a deluge of tears upon his cold face; nor ceased to mourn, till she perceived her veil, bloody and torn, in *Pyramus*' hand. She then understood the occasion of his death; and, with all her strength, she draws the sword out of the body of her lover, and strikes it deep into her own; and falling accidentally on him, gave him a cold kiss, and breathed her last breath into his bosom. The tree was warmed with the blood of the slain lovers, so that it became sensible of their misfortune, and mourned. Its berries, which were before white, became first red with grief, and blushed for the death of *Pyramus*; when *Thisbe* also died, the berries then became black and dark, as if they had put on mourning.

In the next place hear the story of *Atalanta* and *Hippomenes*. She was the daughter of king *Schæneus*, or *Cæneus*. It was doubted whether her beauty or swift-

*Pyrame, responde. Tua te, charissima, Thisbe*

*Nominat. Exaudi: vultusque attolle jacentes.*

*Ad nomen Thisbes oculos in morte gravatos*

*Pyramus erexi, visâque recondidit illâ.*

But when a nearer view confirm'd her fear,  
That 'twas her *Pyramus* lay weltering there;  
She kiss'd his lips, and when she found them cold,  
No longer could from wild complaints withhold.  
What strange mischance, what envious destiny  
Divorces my dear *Pyramus* from me?  
Thy *Thisbe* calls—O, *Pyramus*, reply!  
Can *Pyramus* be deaf to *Thisbe*'s cry?  
When *Thisbe*'s name the dying lover heard,  
His half-clos'd eyes for one last look he rear'd:  
Which, having snatch'd the blessing of that sight,  
Resign'd themselves to everlasting night.

ness in running were greater. When she consulted the oracle, whether she should marry or not, this answer was given, That marriage would be fatal to her. Upon which the virgin hid herself in the woods, and lived in places remote from the conversation of men. But the more she avoided them, the more eagerly they courted her; for her disdain inflamed their desires, and her pride raised their adoration. At last, when she saw she could not otherwise deliver herself from the importunity of her lovers, she made this agreement with them: 'You court me in vain; he who overcomes me in running shall be my husband; but they who are beaten by me shall suffer death; I will be the victor's prize, but the vanquished's punishment: If these terms please, go with me into the field.' They all agreed to these conditions<sup>a</sup>; they strove to outrun her; but they were all beaten, and put to death according to the agreement; suffering the loss of their lives for the fault of their feet. Yet the example of these lovers did not deter *Hippomenes* from undertaking the race. He entertained hopes of winning the victory, because *Venus* had given him three golden apples, gathered in the gardens of the *Hesperides*; and also told him how to use them. *Hippomenes* briskly set out and began the race; and when he saw that *Atalanta* overtook him, he threw down a golden apple: the beauty of it inticed her, so that she<sup>b</sup> went out of her way, followed the apple, and took it up. Afterward he threw down another, which she pursued also to obtain; and again a third; so that while *Atalanta* was busied in gathering them up, *Hippomenes* reached the goal, and took the lady as the prize of his victory. But how inconstant is *Venus*, and how base is ingratitude? *Hippomenes*, being drunk with love, gave not due thanks to *Venus*, but was forgetful of her kindness. The God-

<sup>a</sup> *Venit ad hanc legem temeraria turba procorum.* Ov. Met. 10.

All her mad wooers take the terms propos'd.

<sup>b</sup> *Declinat cursus, aurumque volubile tollit.*

She, greedy of the shining fruit, steps back.

To catch the rolling gold.

deſs reſented it, and inflamed them with ſuch ſtrong impatient deſires, that in their journey they dared to ſatisfy their paſſions in a temple of *C. bele*; for which impiety they were immediately puniſhed, for they were turned into a lion and lionefs.

Laſtly, let *Paris* and *Helena* come upon the ſtage. *Paris* was the ſon of *Priamus* king of *Troy*, by *Hecuba*. His mother, when ſhe was pregnant, dreamed that ſhe brought forth a burning torch: and aſking the oracle for an interpretation, was answered, That it did portend the burning of *Troy*, and that the fire ſhould be kindled by the boy that ſhe had in her womb. Therefore, as ſoon as the child was born, by the command of *Priamus*, he was expoſed upon the mountain *Ida*; where the ſhepherds brought him up privately, and educated him, and called him *Paris*. When he was grown to man's eſtate, many excellent endowments and qualities ſhined in him; particularly, he gave ſuch great tokens of ſingular prudence and equity in deciding controversies, that on a great difference which aroſe among the Goddeſſes, they referred it to his judgment to be determined. The Goddeſs *Discordia* was the occaſion of this contention: for, becauſe all the Gods and Goddeſſes, except herſelf, were invited to the marriage of *Peleus*, ſhe was angry, and reſolved to revenge the diſgrace; therefore, when they all met and fat down at the table, ſhe came in privately, and threw down upon the table an apple of gold, on which was this inſcription, <sup>d</sup> *Let the faireſt take it*. Hence aroſe a quarrel among the Goddeſſes; for every one thought herſelf the handſomeſt. But at laſt, all the others yield to the three ſuperior Goddeſſes, *Juno*, *Pallas*, and *Venus*; who diſputed ſo eagerly, that *Jupiter* himſelf was not able to bring them to agreement. He reſolved therefore to leave the final determination of it to the judgment of *Paris*; ſo that ſhe ſhould have the apple to whom *Paris* ſhould appoint it. The Goddeſſes conſent, and call for *Paris*,

<sup>c</sup> Dion. Chryſoſt. Orat. 20. Philoſtrat. in Icon. <sup>d</sup> Pulchrior accipiat, vel, Detur pulchriori.

who was then feeding sheep upon a mountain. They tell him their business; they every one court his favour with great promises. *Juno* promised to reward him with power; *Pallas* with wisdom; and *Venus* promised him the most beautiful woman in the world. In short, he observed them all very curiously; but nature guided him to pronounce *Venus* the fairest, and to assign to her the apple of gold. Nor did *Venus* break her promise to *Paris*; for in a little time *Paris* was owned to be king *Priam's* son, and sailed into *Greece* with a great fleet, under the colour of an embassy, to fetch away *Helena*, the most beautiful virgin in the world; who was betrothed to *Menelaus*, king of *Sparta*, and lived in his house. When he came, *Menelaus* was absent from home; and, in his absence, *Paris* carried away *Helena* to *Troy*. *Menelaus* demanded her, but *Paris* refused to send her back; and this occasioned that fatal war between the *Grecians* and *Trojans*, in which *Troy*, the metropolis of all *Asia*, was taken and burnt, in the year of the world 2871. There were killed eight hundred sixty-eight thousand of the *Grecians*; among whom *Achilles*, one of their generals, lost his life by the treachery of *Paris* himself. There were slain six hundred seventy-six thousand of the *Trojans*, from the beginning of the war to the betraying of the city (for it was thought that *Æneas* and *Antenor* betrayed it) among whom *Paris* himself was killed by *Pyrrhus* or *Philoctetes*; and his brother *Hector*,<sup>e</sup> the pillar of his country, was killed by *Achilles*. And when the city was taken and burnt, king *Priamus*, the father of *Paris* and *Hector*, at once lost all his children, *Hecuba* his queen, his kingdom, and his life. *Helena*, after *Paris* was killed, married his brother *Deiphobus*: yet she, at last, betrayed the castle to the *Grecians*, and admitted *Menelaus* into her chamber to kill *Deiphobus*; by which, it is said, she was reconciled to the favour of *Menelaus* again. But these things belong rather to history than to fable, to which let us return.

<sup>e</sup> *Patriæ* columnen.



SECT. 5. VENUS' COMPANIONS; HYMENÆUS, THE CUPIDS, THE GRACES, ADONIS.

THE first of *Venus'* companions was the God *Hymenæus*. He presided over marriage, and was the protector of virgins. He was the son of *Bacchus* and *Venus Urania*, born in *Attica*, where he used to rescue virgins carried away by thieves, and restore them to their parents. He was of a very fair complexion; crowned with the *amaracus* or sweet marjoram, and sometimes with roses; in one hand he carried a torch, in the other a veil of a flame colour, to represent the blushes of a virgin. Maids newly married offered sacrifices to him, as they did also to the Goddess *Concordia*.

*Cupid* was the next of *Venus'* companions. He is called the *God of Love*, and <sup>f</sup> many different parents are ascribed to him, because there were many *Cupids*. *Plato* <sup>g</sup> says, he was born of *Penia*, the Goddess of *Poverty*, by *Poros*, the son of *Counsel* and *Plenty*. <sup>h</sup> *Hesiod* relates, that he was born of *Chaos* and *Terra*. *Sappho* derives him from *Venus* and *Cœlum*. *Alcæus* says he was the son of *Lite* and *Zephyrus*. *Simonides* attributed him to *Mars* and *Venus*; and *Alcæon*, to *Zephyrus* and *Flora*. But whatever parents *Cupid* had, this is plain, he always accompanies *Venus*, either as a son or as a servant <sup>i</sup>.

The poets speak of two *Cupids*. One of which is an ingenious youth <sup>k</sup>, the son of *Venus* and *Jupiter*, a celestial deity; the other an obscene debauchee, the son of *Erebus* and *Nox* (*Hell* and *Night*) a vulgar God, whose companions are drunkenness, sorrow, enmity, contention, and such kind of plagues. One of these *Cupids* is called *Eros*, and the other *Anteros*; both of them are boys, and naked, and winged, and blind, and armed with a bow and arrows and a torch. <sup>l</sup> They

<sup>f</sup> Philostrat. in Icon.    <sup>g</sup> Plato in Sympos.    <sup>h</sup> Vide Nat. Com. et Lil. Gyr.    <sup>i</sup> Cic. de Nat. Deor.    <sup>k</sup> Plato in Phædro.    <sup>l</sup> Plat. apud Stobæam.

have two darts of different natures; a golden dart, which procures love, and a leaden dart, which causes hatred. <sup>m</sup> *Anteros* is also the God who avenges slighted love.

Although this be the youngest of all the celestial Gods, yet his power is so great, that he is esteemed the strongest of them; for he subdues them all. Without his assistance his mother *Venus* is weak, and can do nothing, as she herself <sup>n</sup> confesses in *Virgil*.

*P.* But why is *Cupid* naked?

*M.* He is naked, because the lover has nothing of his own, but deprives himself of all that he has, for his mistress' sake; he can neither cover nor conceal any thing from her; of which *Sampson* is a witness: for he discovered to his beloved mistress even the secret on which his safety did depend; and here his understanding was blinded before his eyes. Another says that *Cupid* is naked, <sup>o</sup> because lovers delight to be so.

*Cupid* is a boy, because he is void of judgment. His chariot is drawn by lions, for the rage and fierceness of no creature is greater than the extravagance and madness of violent love. He is blind, because a lover does not see the faults of his beloved object, nor consider in his mind the mischief proceeding from that passion. He is winged, because nothing flies swifter than love, for he who loves to-day, will hate to-morrow; and the space of one day does oftentimes see love and aversion, in their turns, reigning in the same person: nay, *Amnon*, king *David*'s son, both loved and hated the same woman in a shorter space of time <sup>p</sup>. Lastly, he is armed with arrows, because he strikes afar off.

<sup>m</sup> Scholiast. in Theocr. 10. Idyll. Pausan. in Bœot. Plut. in Sympof.

<sup>n</sup> *Nate, meæ vires, meæ magna potentia, solus.*

*Æn.* 4.

Thou art my strength, O son, and power alone.

<sup>o</sup> *Quare nuda Venus, nudi pinguntur amores?*

*Nuda quibus placeat, nudos dimittat oportet.*

Why's *Venus* naked, and the loves are so?

Those that like nakedness should naked go.

<sup>p</sup> 2 Sam. xiii.

The *Graces*, called <sup>α</sup> *Charites*, were three sisters, the daughters of *Jupiter* and *Eurynome*, or *Eunomia*, as *Orpheus* says; or rather, as others say, the daughters of *Bacchus* and *Venus*. The first was called <sup>ρ</sup> *Aglaia*, from her cheerfulness, her beauty, or her worth; because kindness ought to be performed freely and generously. The second, <sup>σ</sup> *Thalia*, from her perpetual verdure; because kindness ought never to die, but to remain fresh always in the receiver's memory. The third, <sup>ι</sup> *Euphrosyne*, from her cheerfulness; because we ought to be free and cheerful, as well in doing as receiving a kindness.

These sisters were painted naked (or in transparent and loose garments) young and merry, and all virgins, with hands joined. One was turned from the beholder, as if she was going from him; the other two turned their faces, as if they were coming to him; by which we understand, that when one kindness is done thanks are twice due; once when received, and again when it is repaid. The *Graces* are naked, because kindnesses ought to be done in sincerity and candour, and without disguise. They are young, because the memory of kindnesses received ought never to grow old. They are virgins, because kindnesses ought to be pure, without expectation of requital; or because we ought never to give or receive a base or immodest kindness. Their hands are joined, because <sup>υ</sup> one good turn requires another; there ought to be a perpetual intercourse of kindness and assistance among friends.

*Adonis* was the son of *Cinyras*, king of *Cyprus*, and *Myrrha*. As he was very handsome, *Venus* took great delight in him, and loved his company. When he hunted, a boar gored his groin with his tusks, and kill-

<sup>α</sup> Χάριτες dictæ ἀπὸ τῆς χαρᾶς, i. e. à gaudio. <sup>ρ</sup> Ἀγλαία, id est, splendor, honestas, vel dignitas. <sup>σ</sup> Θάλια (nam Θαλεία est Musæ nomen) id est, viriditas et concinnitas à θαλλῶ vireo.

<sup>ι</sup> Ἐυφροσύνη, id est, lætitia et urbanitas. Vide Hesiod. in Theog.

<sup>υ</sup> χάρις χάριν τίπτει, i. e. gratia gratiam parit, in Adag.

ed him. *Venus* bewailed his death with much sorrow and concern, and changed his blood, which was shed on the ground, into the flower *anemone*, which ever since has retained the colour of blood. And while she ran to assist him, being led by his dying voice, a thorn pricked her foot, and the blood that came thence fell on the rose, which before was white, but hereby made red.

Some add another pleasant conceit. They say, that when *Venus* and *Proserpina* contended before *Jupiter* which should have *Adonis*, *Jupiter* referred them to *Calliope*, whom he appointed to be judge of their quarrel. *Calliope* gave this sentence, That *Adonis* should serve *Venus* every year six months, and wait upon *Proserpina* the other six. The meaning of which fable is this: *Venus* is the earth, and her *Adonis* is the sun. She reigns with him six months, attired with beauteous flowers, and enriched with fruit and corn; the other six months the sun leaves us, and goes, as it were, to live with *Proserpina*.

Lastly, from *Adonis* comes the proverb, " *Adonis' gardens* ; by which are signified all those things that are fine and gay, but useles and trifling.

SECT. 6. THE EXPLANATION OF THE FABLE.  
VENUS THE SYMBOL OF AMOROUSNESS.

THE *Graces*, *Cupid*, and *Adonis*, are *Venus'* companions, whereby is described the ungovernable appetite and inclination which is in men toward obscene pleasures.

1. She is called the *Goddeſs of Beauty and Comelineſs* ; for beauty is the greatest fomentor of impure desires. She, sitting on a frail corporeal throne, subdues the soul: she, by her flattery and enticement, steals into the affections, and drives virtue thence, and basely enslaves the whole man. The *Cythereans* worshipped *Venus* armed. Beauty needs no weapons: she who possesses that is sufficiently armed. *Anacreon* ingeniously tells us,

¶ *Adonidis horti*, in Adag.

that nature gave women beauty, that they might use it instead of spears and shields, and conquer with greater speed and force, than either iron or fire can. *Helena*, *Phryne*, and innumerable others, are witnesses of this truth. One lady, when she was bound to the stake to be stoned, with the lightning of her eyes disarmed her executioners: another, when her crime was proved, and though she had often offended before, when she tore her garments, and opened her breast, stopped the judge's mouth; and, when her beauty pleaded her cause, every body acquitted her.

2. Beauteous *Venus* rides in a chariot, as it were, to triumph over her subdued enemies, whom love, rather than force, has conquered. She has her ambushes, but they are composed of pleasure and enjoyment: she skirmishes with delights, and not with fire and bullets. The wounds she gives are bloodless and gentle: she uses no other flames than what she kindles with her eyes, and draws the arrows which she shoots from no other quiver. And if she fights thus, it is no wonder if she makes the enemy fly to her, rather than from her.

3. She wears a crown; because she is always victorious. Beauty never wants success; because she fights at leisure, conquers in time of peace, and triumphs with her eyes. Thunder is contained even in her silence, and lightning in her look. She seizes the breast, storms the mind, and takes it captive with one assault, say, with one look. Beauty speaks without a voice, forces us without violence, ties us down without fetters, and charms us without witchcraft; and in her to see is to overcome, and to be seen is to triumph. *Augustus* refused to see her in *Cleopatra*, lest himself should be taken, and the conqueror of the world submit to a woman: when therefore she pleaded, and made her defence, he opened his ears, but shut his eyes.

4. She carries a looking-glass, that the brittleness of the glass may remind her of the frailty of her beauty. She is crowned with flowery garlands, because nothing is more fading than beauty, which, like a flower, is

blasted by the least breath, broken by the least accident, and dies in the shortest moment.

5. She is born from the sea, because as many storms and tempests afflict the lover, as disturb the sea : nothing but bitterness is his portion ; so that we may say, that \* to love is to swallow a bitter potion. This is certainly true, that the bitterness of the sea is sweet, if compared with the bitterness of love. But suppose love has some sweetness, yet, like the sea, from which *Venus* sprang, it is full of tempestuous desires, and stormy disappointments. How many vessels have been shipwrecked there ? how many goods lost ? What destruction not only of men's estates, but of their understandings also, have happened there ? Instances of which, every body who is not blind has observed.

6. Consider the adulteries, rapes, and incests of which *Venus* is accused, and you will find which way her beauty tends. See the precipices into which that *ignis fatuus*, in her eyes, betrays its admirers. Though her face appears pure and cool as the ice, it creates a passion both impure and hot as fire. From that stream of sparkling fire which comes from her eyes, clouds of dark and hellish impurity, and black mists of lust proceed. Thus by a strange contradiction, many are blinded by others eyes, and find tumults raised in their breasts from the calm serenity of others looks ; grow pale at the redness of their cheeks, lose their own beauty in admiring the beauty of others, and grow immodest by loving modesty.

*P.* How far, I pray, will the fervour and the flowing tide of your wit and fancy carry you ? The beauty of this Goddess, I see, has raised your admiration.

*M.* It has rather moved my indignation : but, however, you do well in stopping me. She hath detained us longer than I expected, though not without reason ; because she is one of the greatest of all the Goddesses. The rest are less illustrious, and will by no means detain us so long.

\* Amare esse amatori amarum.

## CHAPTER X.

## LATONA.

*LATONA*, whom you see standing next to *Venus*,<sup>y</sup> was the daughter of *Phœbe*, by *Cœus* the *Titan*. So great was her beauty, that *Jupiter* fell in love with her, and defloured her. When *Juno* perceived that she was big with child by him, she cast her out of heaven to the earth; and obliged *Terra*, by an oath, not to give her any where a habitation to bring forth in: and besides,<sup>z</sup> she set the serpent *Python* upon her, to persecute her all over the world. *Juno*, however, was disappointed in every thing; for the island *Delos* received *Latona*, where, under a palm or an olive tree, she brought forth *Diana*; who, as soon as she was born, performed the office of midwife to her mother, and took care of her brother *Apollo* as soon as he was born.

*P.* But if *Terra* swore, that she would allow no place to *Latona*, how could she bring forth in *Delos*?

*M.* Very well: <sup>a</sup> for they say, that this island formerly floated in the sea, and at that time was hid under the waters when *Terra* took her oath; but emerged afterward by the order of *Neptune*, and became fixed and immoveable for *Latona's* use; from which time it was called <sup>b</sup> *Delos*, because it was now visible like other places.

*P.* But why did the island *Delos* emerge for *Latona's* use?

*M.* That is not strange: for this island was sister to *Latona*. Some say, that her name was formerly *Astoria*, whom *Jupiter* loved and courted, but she was converted into an island: others report, that she was <sup>c</sup> converted into a quail, and flew into this island, which was therefore, among others names, called <sup>d</sup> *Ortygia*. *Niobe's*

<sup>y</sup> Apollod. l. 1. Ovid. Met. 6.

Lucian. in Dial. Iridis et Neptuni.

<sup>c</sup> Ovid. Met. 15.

<sup>z</sup> Orph. in Hymn.

<sup>a</sup> Lu-

<sup>b</sup> Δήλος, id est, conspicua et

<sup>d</sup> Ἀπὸ τῆς ὀρτυγός, à coturnice.

pride, and the barbarity of the countrymen of *Lycia*, increase the fame of this Goddess.

*Niobe* was the daughter of *Tantalus*, and the wife of *Amphion*, king of *Thebes*.<sup>e</sup> She was so enriched with all the gifts of nature and fortune, and her happiness so great, that she could not bear it: being puffed up with pride, and full of self-conceit, she began to despise *Latona*, and to esteem herself greater than her, saying; *Is any happiness to be compared to mine, who am out of the reach of fortune? She may rob me of much wealth, but she cannot injure me, since she must leave me still very rich<sup>f</sup>. Does any one's wealth exceed mine? is any one's beauty like mine? Have I not seven most beautiful daughters, and as many ingenious and handsome sons? and have I not therefore reason to be proud<sup>g</sup>?* In this manner did she boast of her happiness, and despise others in comparison of herself; but her mad pride, in a short time, deprived her of all that happiness which she had possessed, and reduced her from the height of good fortune to the lowest degree of misery. For when *Latona* saw herself despised, and her sacrifices disturbed by *Niobe*, she appointed *Apollo* and *Diana* to punish the injury that was offered to their mother. Immediately they two go, with their quivers well filled with arrows, to *Niobe's* house; where first they kill the sons, then the daughters, and next the fa-

<sup>e</sup> Ovid. Met. 6.

<sup>f</sup> *Major sum quàm cui possit Fortuna nocere;  
Multaque ut eripiat, multo mihi plura relinquet.* Ov. Met. 6.

My state's too great for Fortune to bereave;  
Though much she lavish, she much more must leave.

<sup>g</sup> *In quamcumque domus adverti lumina partem,  
Immensæ spectantur opes. Accedat eodem*

*Digna Deâ facies. Huc natas adjice septem,  
Et totidem juvenes; et mox generosque nurusque:*

*Quærite nunc, habeat quam nostra superbia causam?*

Throughout my court behold in ev'ry place

Infinite riches! add to this a face

Worthy a Goddess. Then, to crown my joys,

Seven beauteous daughters, and as many boys;

All these by marriage to be multiply'd,

Behold, have we not reason for our pride?



ther, in the sight of *Niobe*, who by that means <sup>h</sup> was stupified with grief, till at length she was turned into marble, which, because of this misfortune, sheds many tears to this day.

The rustics of the country of *Lycia* in *Asia*, did also experience the anger of *Latona* with their ruin; for when she wandered in the fields very big with twins, the heat of the weather and the toil of her journey brought such a drought upon her, that she almost fainted for thirst. At last discovering a spring in the bottom of the valley, she ran to it with great joy, and fell on her knees <sup>i</sup> to drink the cool waters; but the neighbouring clowns hindered her, and bid her depart. She earnestly begged leave, and they as furlily denied it: she did not desire, <sup>k</sup> she said, to muddy the streams by washing herself in them, but only to quench her thirst, now she was almost choaked with drought. They regarded not

<sup>h</sup> ——— *Orba refedit*

*Exanimis inter natos, nataeque, virumque,  
Diriguitque malis.*

She by her husband, sons, and daughters sits  
A childless widow, waxing stiff with woes.

<sup>i</sup> ——— *Gelidos potura liquores.*

To quench her thirst with the refreshing stream.

<sup>k</sup> *Quid prohibetis aquis? usus communis aquarum:*

*Nec solem proprium natura, nec aëra fecit,  
Nec tenues undas. Ad publica munera veni.*

*Quæ tamen ut detis supplex peto. Non ego nostros*

*Abluere hic artus, lassataque membra parabam:*

*Sed relevare sitim. Caret os humore loquentis,*

*Et fauces arent, vixque est via vocis in illis.*

*Hauftus aquæ mihi nectar erit: vitamque fateber*

*Accepisse simul.*

——— Why hinder you, said she,

The use of water that to all is free?

Nor sun, air, nor nature, did water frame

Peculiar; a public gift I claim:

Yet humbly I entreat it, not to drench

My weary limbs, but killing thirst to quench.

My tongue wants moisture, and my jaws are dry;

Scarce is there way for speech. For drink I die.

Water to me were nectar. If I live,

'Tis by your favour.———

her entreaties, <sup>1</sup> but with many threats endeavoured to drive her away; and lest she should drink, they leaped into the water and mudded the stream. This great inhumanity moved the indignation of *Latona*, who, not able to bear such barbarous treatment, cursed them, and said to them, <sup>m</sup> May ye always live in this water. Immediately they were turned into frogs, and leaped into the muddy waters, where they ever after lived.

## CHAPTER XI.

## AURORA.

*M.* WHO do you think that stately <sup>n</sup> Goddess is, who is drawn in a chariot of gold, by white horses?

*P.* Is it not *Aurora*, the daughter of *Terra* and *Titan*, the sister of the Sun and the Moon, and the mother of the Stars and the Winds? I fancy so; because her countenance shines like gold, and her fingers are red like roses, and <sup>o</sup> *Homer* describes *Aurora* after that manner.

*M.* Your observation is very right: it is, as you

<sup>1</sup> *Quem non blanda Deæ potuissent verba movere?*

*Hi tamen orantem persiant prohibere; minasque,*

*Ni procul abscedat, conviciaque insuper addunt.*

*Nec satis est: ipsos etiam pedibusque, manūque*

*Turbavere lacus; imoque è gurgite mollem*

*Huc illuc limum saltu movere maligno.*

With whom would not such gentle words prevail?

But they, persisting to prohibit, rail;

The place with threats command her to forsake;

Then, with their hands and feet, disturb the lake:

And, leaping with malicious motions, move

The troubled mud; which, rising, floats above.

<sup>m</sup> *Æternùm stagno, dixit, vivatis in isto:*

*Eveniunt optata Deæ.*

E'er, said she, may ye in this water dwell:

And, as the Goddess wish'd, it happ'd.

<sup>n</sup> *Virg. Æn. 6. Theocr. in Hyla. Apollon, l. 1.      o Hymn.*

in Vener.





say, *Aurora*, whom the <sup>P</sup> *Greeks* call by another name ; you have named her parents right ; yet <sup>q</sup> some say, that she was the daughter of *Hyperion* and *Thia*, or else *Pallas*, from whom the poets also called her *Pallantias*.

*P.* Does history relate nothing done by her ?

*M.* Yes, <sup>r</sup> she by force carried two beautiful young men, *Cephalus* and *Tithonus*, into heaven.

*Cephalus* married *Procris*, the daughter of the king of *Athens*. When *Aurora* could by no persuasion move him to violate his marriage-vow, she carried him into heaven ; but even there she could not shake his constancy : therefore she sent him again to his wife *Procris*, disguised in the habit of a merchant ; who, being desirous to try her fidelity to her absent husband, tempted her, with much courtship and many presents, to yield to his desires ; and, when she almost consented, he cast off his disguise, and chid his wife for her inconstancy. She was greatly ashamed, and hid herself in the woods ; but afterward was reconciled to her husband, and gave him an arrow, which never missed the mark, which she had received from *Minoe*. When *Cephalus* had this arrow, he spent his whole time in hunting and pursuing wild beasts. <sup>s</sup> *Procris*, suspecting that her husband loved some nymphs, went before, and lay in a bush, to discover the truth ; but when she moved carelessly in the bush, her husband heard the rustling, and, thinking that some wild beast was there, drew his bow, and shot his wife with his unerring arrow.

*Tithonus* was the son of *Laomedon*, and brother of *Priamus* : <sup>t</sup> *Aurora*, for his singular beauty, carried him up to heaven, and married him ; and, instead of a portion, obtained from the Fates immortality for him ; and she had *Memnon* by him : but she forgot to ask the Fates to grant him perpetual youth, so that he became so old and

<sup>P</sup> Græcè dicitur Ἥως et Ἑώς ; unde Eous et Heous : Latinis nominatur *Aurora*, quasi *Aurea*. Est enim, ut inquit Orpheus in Hymnis, Ἀγγελία Θεῶν Τιτῶνος, id est, Solis Nuncia. <sup>q</sup> Hesiod. in Theogon. <sup>r</sup> Ovid. Met. 7. Pausan. in Lacen. <sup>s</sup> Ovid. Met. 7. <sup>t</sup> Horatius, l. 2. Carm.

decrepid, that, like an infant, he was rocked to sleep in a cradle. Hereupon he grew weary of life, and, wishing for death, asked *Aurora* to grant him power to die. She said, that it was not in her power to grant it; but that she would do what she could; <sup>u</sup> and therefore turned her husband into a grasshopper, which, they say, moults when it is old, and grows young again.

*P.* And what became of *Memnon*?

*M.* *Memnon* went to *Troy*, to assist king *Priam*, where, in a duel with *Achilles*, he was killed; <sup>x</sup> and in the place where he fell, a fountain arose, which every year, on the same day on which he died, sends forth blood instead of water. But as his body lay upon the funeral pile to be burnt, it was changed into a bird by his mother *Aurora*'s intercession; and many other birds of the same kind flew out of the pile with him, which, from his name, were called *Aves Memnonæ*: these dividing themselves into two troops, and furiously fighting with their beaks and claws, with their own blood appeased the ghost of *Memnon*, from whom they sprung.

There was a statue of this *Memnon*, made of black marble, and set up in the temple of *Serapis* at *Thebes*, in *Egypt*, of which they relate an incredible story: for it is said <sup>y</sup>, that the mouth of this statue, when first touched by the rays of the rising sun, sent forth a sweet and harmonious sound, as though it rejoiced when its mother *Aurora* came; but at the setting of the sun, it sent forth a low melancholy tone, as though it lamented its mother's departure.

And thus I have told you, *Palæophilus*, all things, which I thought useful, concerning the celestial Gods and Goddeffes.

*P.* How much am I indebted to you for this, my most kind friend. But what now? Are you going away? Will you not keep your word? Did you not promise to explain all the fabulous images in the *Pantheon*?

<sup>u</sup> Ovid. Met. 13.  
Tzetzes Chil. 6.

<sup>x</sup> Ovid. Met. 13.

<sup>y</sup> Lucian. in Philo.

*M.* Never trouble yourself? what I undertake I will surely perform. But would you have us stay here all day without our dinner? Let us dine, and we will soon return again to our business. Come, you shall dine with me in my house.

*P.* Excuse me, sir; I will not give you that trouble, I had rather dine at my own inn.

*M.* What do you talk of trouble? I know no person, whose company is more obliging and grateful. Let us go I say: you are not your own master to-day, Obey then.

*P.* I do so: I wait upon you.

## PART II.

### OF THE TERRESTRIAL DEITIES.

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#### CHAPTER I.

##### SECT. I. SATURN. HIS IMAGE, FAMILY, AND ACTIONS.

*P.* NOW certainly, since we have dined so well, you will speak, and I shall mind better. Come on: Whereabout would you have me look?

*M.* Look upon the wall on the right hand. On that wall, which is the second part of the *Pantheon*, as well as of our discourse, you see the *terrestrial* Deities divided into two sorts; for some of them inhabit both the cities and the fields indifferently, and are called in general <sup>a</sup> *the Terrestrial Gods*: but the others live only in the countries and the woods, and are properly called <sup>b</sup> *the Gods of the Woods*. We will begin with the first.

Of the *terrestrial Gods* (which are so called, because their habitation is in the *earth*) the most celebrated are *Saturn*, *Janus*, *Vulcan*, *Æolus*, and *Momus*. The *terrestrial Godaesses* are *Vesta*, *Cybele*, *Ceres*, the *Muses*, and *Themis*; they are equal in number to the celestial Gods and Goddeses. We will begin with the eldest, *Saturn*, whose image you see there.

*P.* Is that decrepid, wrinkled, old man <sup>c</sup> *Saturn*, with a long beard and hoary head? His shoulders are bowed

<sup>a</sup> *Dii terrestres urbes et campos promiscuè incolunt.*      <sup>b</sup> *Dii autem sylvestres rure tantum et in sylvis degunt.*      <sup>c</sup> *Virg. Æn. 7.*







like an arch, his jaws hollow and thin, his eyes full of corruption, and his cheeks sunk; his nose is flat, his forehead full of furrows, and his chin turned up; his lips are black and blue, his little ears flapping, and his hands crooked; <sup>a</sup> his right hand holds a rusty sithe, and his left a child, which he is about to devour.

*M.* It is indeed, *Saturn*, the son of *Terra* (or *Vesta*) and *Caelum*, <sup>b</sup> *Cœus*, or *Cœlius*, <sup>c</sup> who was the son of *Æther* and *Dies*, and the most ancient of all the Gods. This *Cœlum* (according to the story) married his own daughter *Vesta*, and begat many children of her. The most eminent of them was *Saturn*, whose brothers were the *Cyclops*, *Oceanus*, *Titan*, <sup>d</sup> the hundred-handed Giants, and divers others; his sisters were *Ceres*, *Tethys*, and *Ops*, or *Rhea*, whom he afterward married. The sisters persuaded their mother *Vesta* to exclude *Titan*, or *Titanus*, the eldest son, and to appoint *Saturn* heir of his father's kingdom. When *Titan* saw the fixed resolution of his mother and sisters, he would not strive against the stream, but voluntarily quitted his right, and transferred it upon *Saturn*, under condition, that he should not bring up any male children, that so, after *Saturn*'s death, the kingdom might return to the children of *Titan*.

*P.* Did *Saturn* accept that condition?

*M.* He not only accepted, but sincerely kept it, while he could; but at last his design was prevented. For his wife *Ops*, perceiving that her husband devoured all her male children, when she brought forth the twins *Jupiter* and *Juno*, she sent only *Juno* to him, and sent *Jupiter* to be nursed in Mount *Ida*, by the priestesses of *Cybele*, who were called *Curetes*, or *Corybantes*. It was their custom to beat drums and cymbals while the sacrifices were offered up, and the noise of them hindered *Saturn* from hearing the cries of *Jupiter*. By the same trick she also saved *Neptune* and *Pluto* from her devouring husband.

<sup>a</sup> Martian. apud Lil. Gyr. <sup>b</sup> Græcè dicitur Ουρανός. <sup>c</sup> Nonn. l. 21. Dionys. Laſt. Placid. in Thebaid, l. 6. <sup>d</sup> Centimani.

*P.* Was this artifice ever discovered to *Saturn* ?

*M.* Yes ; and he demanded the boy of *Ops* : but *Ops* wrapped up a stone in swaddling cloths, and delivered that to her husband, to be devoured instead of *Jupiter*, and *Saturn* swallowed it down in a moment.

*P.* What did *Titan* do, when he saw himself cheated, and the agreement broken ?

*M.* To revenge the injury done to him, he raised forces, and brought them against *Saturn*, and making both him and *Rhea* prisoners, he bound them, and shut them up together in <sup>a</sup> *hell*, where they lay till *Jupiter*, a few years after, overcame the *Titans*, and set his father and mother again at liberty.

*P.* I suppose that *Saturn* remembered this kindness, and favoured *Jupiter* afterward.

*M.* On the contrary, he strove to take away his life ; <sup>b</sup> because he heard by an oracle that he should be driven out of his kingdom by a son, as in reality he was afterward : for *Jupiter* deposed him from the throne, and expelled him from the kingdom, because he had conspired to take away his life. <sup>c</sup> Beside this, when he found *Saturn* almost drunk with mead, he bound him and gelt him, as *Saturn* had gelt his father *Cœlum* before with his sickle.

*P.* And whither did *Saturn* go after he had lost his kingdom ?

*M.* Into *Italy*, <sup>d</sup> which was anciently called *Saturnia* from him. He lived there with king *Janus* ; and that part of *Italy*, in which he lay hid, was afterward called *Latium*, and the people *Latini* ; as <sup>e</sup> *Ovid* observes. King *Janus* made *Saturn* partner of his kingdom ; upon which <sup>f</sup> *Saturn* reduced the wild people (who wandered

<sup>a</sup> In Tartaro.      <sup>b</sup> Enn. in Eumero.      <sup>c</sup> Stat. Theb. 8.  
*Claud. de Rap. Prof. 1.*      <sup>d</sup> Virg. Æn. 8. Cyprian. de Idolorum Vanitate.

<sup>e</sup> *Inde diu Geni mansit Saturnia nomen :*

*Dicta fuit Latium terra, latente Deo.*

Fast. 1.

The name *Saturnia* thence this land did bear,  
 And *Latium* too, because he shelter'd here.

<sup>f</sup> *Diodor. l. 5. Biblioth.*

up and down before like beasts) to civil society, and joined them to each other, as it were, in *chains of brass*, that is, by the *brass-money* which he invented; and therefore, on one side of the money was stamped a *ship*,<sup>a</sup> because *Saturn* came thither in a ship; and, on the other side, was stamped a *Janus Bifrons*. But, although the money was *brass*,<sup>b</sup> yet this was the *Golden Age*, in which *Saturn* lived, when (as<sup>c</sup> the poets, who magnify the happiness of that age, would persuade us) the earth without the labour of ploughing and sowing brought forth its fruits, and all things were common to all; there were no differences nor contentions among any, for every thing happened according to every body's mind. <sup>d</sup> *Virgil* hath given an elegant description of this happy age in the eighth book of his *Æneid*. <sup>e</sup> *Ovid* likewise describes it; and <sup>f</sup> *Virgil* again in another place.

<sup>a</sup> *At bona posteritas puppim signavit in ære,  
Hospitiis adventum testificata Dei.*

Ovid. Fast. 3.

A ship by th' following age was stamp'd on coin,  
To show they once a God did entertain.

<sup>b</sup> *Virg. Geo. 1.*

<sup>c</sup> Vide *Tibull. Hesiod. Pherecrat. Trog. ap.*

*Justin. l. 41. Martial. 12. ep. 73.*

<sup>d</sup> *Primus ad æthereo venit Saturnus Olympo,  
Arma Jovis fugiens, et regnis exul ademptis.  
Is genus indocile, ac dispersum montibus altis  
Composuit, legesque dedit. Latiumque vocari  
Maluit, his quoniam latuisset tutus in oris:  
Aureaque, ut perhibent, illo sub rege fuere  
Sæcula, sic placida populos in pace regabat.*

Then *Saturn* came, who fled the powers of *Jove*,  
Robb'd of his realms, and banish'd from above:  
The men dispers'd on hills to town he brought,  
The laws ordain'd, and civil customs taught,  
And *Latium* call'd the land, where safe he lay  
From his unduteous son, and his usurping sway:  
With his wild empire, peace and plenty came;  
And hence the *Golden Times* deriv'd their name.

<sup>e</sup> *Signat at nullo limite fossor humum.*

Amor. 3.

The delver made nor bound, nor balk.

<sup>f</sup> *Nec signare quidem aut partire limite campum  
Fas erat.*

Geo. 11.

No fences parted fields, no marks, nor bounds  
Distinguish'd acres of litigious grounds.

## SECT. 2. NAMES OF SATURN.

MANY derive the name *Saturnus* (or *Satunnus*, as they anciently pronounced it) <sup>a</sup> from *sowing*, because he first taught the art of *sowing* and *tilling the ground* in *Italy*; and therefore he was esteemed the *God of Husbandry*, and called *Stercutius* by the *Romans*, because he first fattened the earth with dung: he is therefore painted with a sickle, with which the meadows are mowed, and the corn is cut down. This sickle was thrown into *Sicily*, and there fell within a city, then called *Trepanum*, and since *Trepano* from <sup>b</sup> that circumstance: though others affirm, this city had its name <sup>c</sup> from that sickle which *Ceres* had from *Vulcan*, and gave the *Titans* when she taught them to mow. But others say, the town had its name, because it was crooked and hollow, like a sickle. Indeed *Sicily* is so fruitful in corn and pasture, that the poets justly imagined that the sickle was kept there.

2. Again, *Saturnus* is derived from that <sup>d</sup> fulness which is the effect of his bounty when he fills the bellies of the people with provisions; as his wife was called *Ops*, <sup>e</sup> because *she helps the hungry*. Others affirm, that he is called *Saturn*, <sup>f</sup> because he is *satisfied with the years* that he devours; for *Saturn* and *Time* are the same.

3. Lastly, others think that this name is given him, because he is <sup>g</sup> the *former of the mind*; for he creates sense and understanding in the minds of men, and perfects them with precepts and prudence.

a Saturnus dictus est à *Satu*, sicut à *Portu* Portunus, et à *Neptu* Neptunus. Festus. Serv. in *Æn.* 7. Lipf. Sat. 3. <sup>b</sup> Falx, enim Græcè dicitur *δέπρον*, Apollod. Argon 4. <sup>c</sup> Ovid. Fast. 3. <sup>d</sup> A saturando, quasi saturet populos annonâ. <sup>e</sup> Quòd esurientibus opem ferat. <sup>f</sup> Quòd ipse saturetur annis quos ipse devorat. Cic. de Nat. Deor. 2. <sup>g</sup> Saturnus, quasi fator *Ϝ*, id est, qui mentem sensumque creat. Apollophan. apud Fulgentium.

SECT. 3. THE SACRIFICES AND FESTIVALS,  
SATURNALIA.

MEN only were sacrificed to *Saturn*, because he was delighted, as they thought, with human blood; therefore the gladiators were placed under his protection, and fought at his feasts. <sup>a</sup> The *Romans* esteemed him an infernal God, as *Plutarch* says, because the planet *Saturn* is malignant and hurtful; yet he is commonly reckoned a terrestrial God. Those who sacrificed to him had their heads bare, and his priests wore scarlet garments. On his altar were placed wax tapers lighted, because by *Saturn* men were brought from the darkness of error to the light of truth.

The feasts <sup>b</sup> *Saturnalia*, in the *Greek* language Κρόνια [*Cronia*] were instituted either by *Tullus*, king of the *Romans*, or, if we believe *Livy*, by *Sempronius* and *Minutius*, the consuls. <sup>c</sup> Till the time of *Julius Cæsar* they were finished in one day, on the nineteenth of *December*; but then they began to be celebrated in three days, and afterward in four or five, by the order of *Caligula*; and some write, that they have lasted seven days. Hence they called these days <sup>d</sup> the first, the second, the third, &c. festivals of *Saturn*: and when these days were added to the feast, the first day of celebrating it was the seventeenth of *December*.

Upon <sup>e</sup> these festival days, 1. The senate did not sit. 2. The schools kept holyday. 3. Presents were sent to and fro among friends. 4. It was unlawful to proclaim war, or execute any offenders. 5. Servants were allowed to be jocose and merry toward their masters; as we learn from <sup>f</sup> *Ausonius*. 6. Nay, the masters waited

<sup>a</sup> Macrob. 1. Saturnal. c. 10. Tertull. de Testimon. & de Pallio.

<sup>b</sup> Dion. Halicarn. l. 2. <sup>c</sup> Lips. Sat. 1. Dio. l. 59 & 66. Suet. in Calig. Cic. ad Attic. 13. ep. 50. <sup>d</sup> Prima, secunda, tertia, Saturnalia. <sup>e</sup> Martial. 7. ep. 27. Plin. 8. ep. 7. Mart. passim Dio. l. 58. Athen. 14. Senec. Ep.

<sup>f</sup> *Aurea nunc revocet Saturni festa December;*

*Nunc tibi cum domino ludere, verna, licet.* Ecl. de Men.

on their servants, who sat at table, in memory of that liberty which all enjoyed in ancient times in *Saturn's* reign; when there was no servitude. 7. Contrary to the custom, <sup>a</sup> they washed them as soon as they arose, as if they were about sitting down to table. 8. And lastly, <sup>b</sup> they put on a certain festival garment, called *synthesis*, like a cloak, of purple or scarlet colour, and this gentlemen only wore.

SECT. 4. THE HISTORICAL SENSE OF THE FABLE.  
BY SATURN IS MEANT NOAH.

*P.* ALTHOUGH it is generally said, that <sup>c</sup> *Saturn* was *Nimrod*, the founder of the empire of *Babylon*, yet I am more inclined to believe the opinion of <sup>d</sup> *Bochartus*, who maintains that *Saturn* and *Noah* were the same. These reasons, which he brings, seem persuasive :

1. In the time of *Noah* <sup>e</sup> the whole earth spake *one language*; and the ancient mythologists say, that the beasts understood this language. And it is said, <sup>f</sup> that in *Saturn's* age there was but *one language*, which was common to men and brutes.

2. *Noah* is called in the *Hebrew* language, <sup>g</sup> *a man of the earth*, that is, *a husbandman*; according to the usual phrase of Scripture, which calls a soldier <sup>h</sup> *a man of war*; a strong man, <sup>i</sup> *a man of arms*; a murderer, <sup>k</sup> *a man of blood*; an orator, <sup>l</sup> *a man of words*; and a shepherd, <sup>m</sup> *a man of cattle*. Now *Saturn* is justly called *a man of the earth*, because he married *Tellus*, whose other names were *Rhea* and *Ops*.

3. As *Noah* was the first planter of vineyards, so the art of cultivating vines and fields is attributed to *Saturn's* invention.

*December* now brings *Saturn's* merry feasts,  
When masters bear their sportive servants jests.

<sup>a</sup> Tertul. ap. Lips.      <sup>b</sup> Petron. Arbitr.      <sup>c</sup> Berosus, l. 3.  
<sup>d</sup> Bochart. in suo Phaleg. l. 1. c. 1.      <sup>e</sup> Genesis, xi. 1.      <sup>f</sup> Plato  
in Politicis.      <sup>g</sup> Vir terræ, Genesis, ix. 20.      <sup>h</sup> Josh. v. 4.      <sup>i</sup> Job.  
xxii. 8.      <sup>k</sup> 2 Sam. xvi. 17.      <sup>l</sup> Exod. iv.      <sup>m</sup> Gen. xlvi. 32.  
<sup>n</sup> Auct. Victor. de Origine Gentis Romanæ.



4. As *Noah* was once overcome with wine, because: perhaps he never experienced the strength of it before; <sup>a</sup> so the *Saturnians* did frequently drink excessively, because *Saturn* protected drunken men.

5. As *Noah* cursed his son *Ham*, because he saw his father's nakedness with delight; <sup>b</sup> so *Saturn* made a law, that whoever saw the Gods naked should be punished.

6. *Plato* says, <sup>c</sup> that *Saturn* and his wife *Rhea*, and those with them, were born of *Oceanus* and *Thetis*: and thus *Noah*, and all that were with him, were in a manner new born out of the waters of the deluge, by the help of the ark. And if a ship was stamped upon the ancient coins, <sup>d</sup> because *Saturn* came into *Italy* in a ship; surely this honour belonged rather to *Noah*, who in a ship preserved the race of mankind from utter destruction.

7. Did *Noah* foretel the coming of the flood? So did *Saturn* foretel, <sup>e</sup> that there should be great quantities of rain, and an ark built, in which men, and birds, and creeping things should all sail together.

8. *Saturn* is said to have devoured all his sons, but these three, *Jupiter*, *Neptune*, and *Pluto*. So *Noah*, the pastor and prophet, and as it were the father of all mortals, may be said to have condemned and destroyed all men, <sup>f</sup> because he foretold that they would be destroyed in the flood. For in the Scripture phrase, the prophets are said to do the things which they foretel shall be done hereafter. Thus when the <sup>g</sup> prophet says, when I came to destroy the city; he means, when I came to foretel, that the city should be destroyed. But as *Saturn* had three sons,

<sup>a</sup> Macrob. Sat. 1. c. 6. Lucian. in Ep. Sat. <sup>b</sup> Callimachus in Hymn. <sup>c</sup> Κρόνος και Ρέα όσοι μετά τούτων, &c. id est, Saturnus et Rhea et qui cum illis fuere ex Oceano et Thetide nati perhibentur. *Plato* in *Timæo*. <sup>d</sup> Plutarch. in Ρωμαϊκοῖς. <sup>e</sup> Κρόνος προσημαίνειν ἔσεθαι πλῆθος ἄμβρα, &c. id est, Saturnus prænuñciat magnam inbrium vim futuram, et fabricandam esse arcam, et in ea cum volucribus, reptilibus, atque jumentis esse navigandum. Alex. Polyhistor. apud Cyril. contra Julian. l. 1. xi. <sup>f</sup> Hebrews, xi. 7. <sup>g</sup> Ezek: xlii. 2.

left to him not devoured ; so had *Noah* three, *Sem*, *Cham*, and *Japhet*, who were not destroyed in the flood.

Furthermore, these reasons may persuade us that *Noah's* son *Cham* is *Jupiter* : 1. His *Hebrew* name *Ham* is by many called *Cham*, from which it is plain, the *Egyptians* had the name *Ἀμὲν* [*Ancun*] and the *Africans* had *Ammon* or *Hammon*. 2. *Cham* was the youngest son of *Noah*, as *Jupiter* was of *Saturn*. 3. *Jupiter* is feigned to be <sup>a</sup> lord of the heavens ; thus *Cham* had *Africa*, which country is esteemed nearer the heavens than other countries, because it has the planets vertical. 4. *Jupiter* gelded his father, which story seems to be taken from the twenty-second verse of the ninth chapter of *Genesis*, where it is written, and *Ham* saw the nakedness of his father, and told ; or, and cut off ; <sup>b</sup> for so it might, by mistake, be read in the *Hebrew* tongue, by altering only one or two vowels.

*Japhet* is the same with *Neptune* ; <sup>c</sup> for as *Neptune* had the command of the sea, so the islands and peninsulas fell chiefly to *Japhet's* lot.

But how shall we prove that *Sem* was *Pluto* ? What carried him into hell ? Not his piety and holiness, by which he excelled his brothers, and glorified his own name : but, perhaps, because he was so holy, and so great an enemy to idolatry, the idolaters hated him while he lived, and endeavoured to blacken his memory when he died, by sending him to the *Stygian* darkness, and putting into his hand the sceptre of hell.

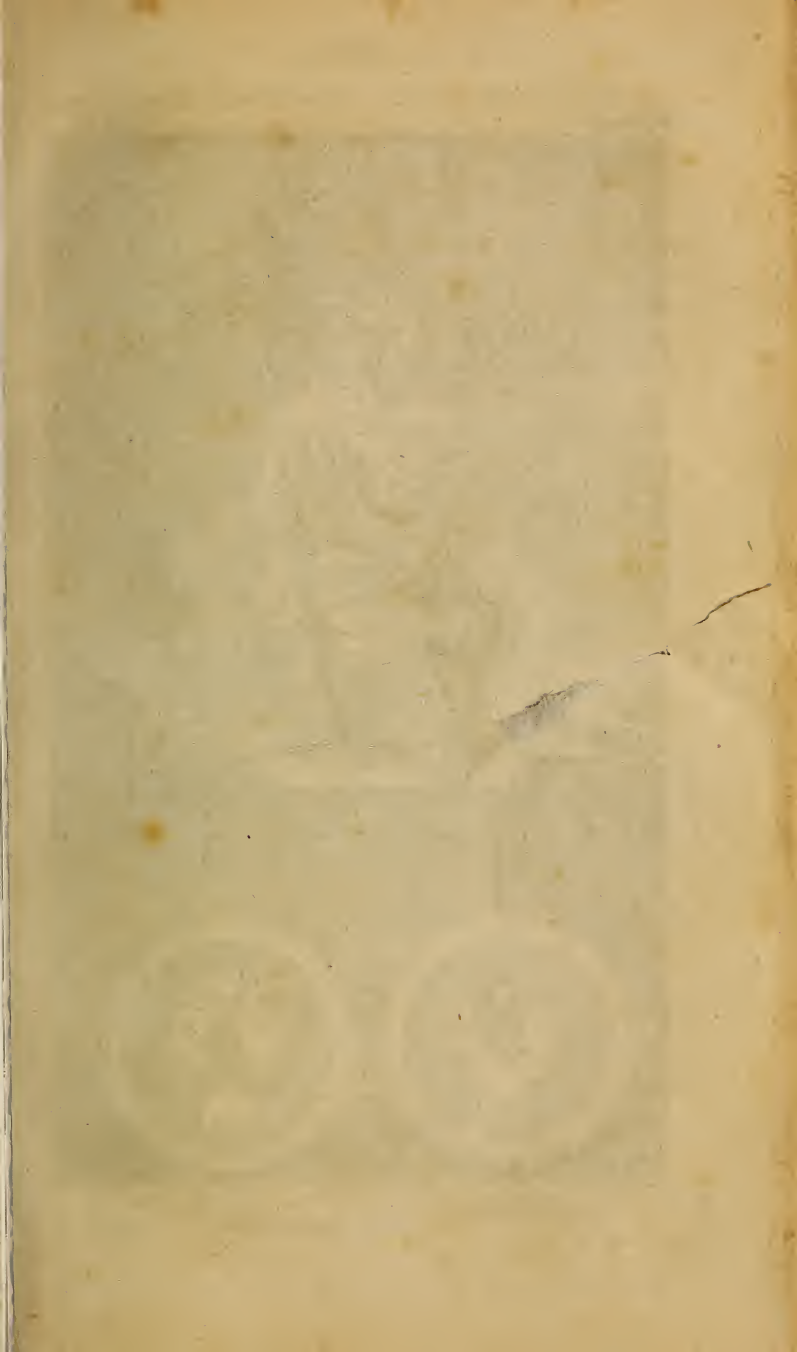
#### SECT. 5. A PHILOSOPHICAL SENSE OF THE FABLE. SATURN, TIME.

THE *Greek* <sup>d</sup> words signifying *Saturn* and *Time* differ only in one letter ; from which it is plain, that by *Sa-*

<sup>a</sup> Callimach. Hymn. ad Jovem. Lucan. 2. 9. <sup>b</sup> *Et nunciavit, vajagged, pro quo facillè legi potuit vejaggod, id est, abscidit ; tum maximè cum vocalia puncta nulladum erant subscripta consonantibus.*

<sup>c</sup> Laetan. de falsa Relig. l. 1. c. 1.

<sup>d</sup> Κρόνος Saturnus, Χρόνος Tempus.





*turn*, *Time* may be meant. And on this account <sup>a</sup> *Saturn* is painted devouring his children, and vomiting them up again; as indeed *Time* devours and consumes all things it has produced, which at length revive again, and are as it were renewed.

Or else days, months, and years, are the children of *Time*, which he constantly devours and produces anew.

Sometimes he is painted in the midst between two boys and two girls; and *Time* is surrounded by the different seasons of the year, as parents are by their children.

Lastly, as *Saturn* has his *sithe*, so has *Time* too, with which he mows down all things; neither can the hardest adamant withstand the edge thereof.

## CHAPTER II.

### SECT. I. JANUS. HIS IMAGE.

**P.** O STRANGE! What is this? An image with two faces and one head only!

**M.** It is so; and by those faces he sees the things placed both before and behind him. It is *Janus* the <sup>b</sup> two-faced God; holding a key in his right hand, and a rod in his left. Beneath his feet you see twelve altars. If he could lay aside that rod and key, perhaps, according to his custom, he would express to you the number three hundred with one hand, and the number sixty-five by the other; by differently moving, bending, and weaving his fingers.

**P.** I do not thoroughly understand your meaning.

**M.** You will soon clearly and perfectly understand both what I say, and what you see with your eyes. Stay a little, till I explain the four most remarkable names of this God: for in so doing, I shall not only explain this picture, but also tell you whatever things are necessary concerning *Janus* in this place.

<sup>a</sup> Cic. de Nat. Deor. Orph. in Hymn, ad Saturn. Æschyl. in Eumen.

<sup>b</sup> Bifrons Deus, Ovid.

## SECT 2. NAMES AND ACTIONS OF JANUS.

SOME <sup>a</sup> say that *Janus* was the son of *Cœlus* and *Hecate*: and that his name was given him <sup>b</sup> from a word signifying to go or pass through. <sup>c</sup> Whence it is, that thoroughfares are called, in the plural number, *jani*; and the gates before the doors of private houses, *januæ*. A place at *Rome* was called *Jani*, in which <sup>d</sup> were three images of *Janus*: and there usurers and creditors met always to pay and receive money. This place is mentioned both by <sup>e</sup> *Tully* and <sup>f</sup> *Horace*.

As he is painted with two faces, so he is called by *Virgil* <sup>g</sup> *Bifrons*, and by *Ovid* <sup>h</sup> *Biceps*: because, so great was his prudence, that he saw both the things past, and those which were future. Or else, because by *Janus* the *world* was thought to be meant, viewing with its two faces the two principal quarters, the east and west: he is also described <sup>i</sup> with four faces, from the four quarters of the world; because he governs them by his counsel and authority. Or because, as he is lord of the day, with his two faces he observes both the morning and the evening; as <sup>k</sup> *Horace* says.

When *Romulus*, king of the *Romans*, made a league

<sup>a</sup> Arnob. cont. Gentes. <sup>b</sup> Janus quasi Eanus ab eundo. <sup>c</sup> Unde fit, ut transitiones pervicæ Jani (plurali numero) foresque in liminibus profanarum ædiûm Januæ dicerentur. Cic. de Nat. Deor. <sup>d</sup> A-cron. in Horat. l. 2. sat. 8. <sup>e</sup> Viri optimi ad medium Janum sedentes. Cic. de Offic. 2. Dempster. in Paralip. <sup>f</sup> Imus et summus Janus. Horat. l. 1. ep. 1. <sup>g</sup> Virg. Æn. 12.

<sup>h</sup> *Jane Biceps anni tacitè labentis imago,*

*Solus de superis, qui tua terga vides.*

Thou, Double-pate, the sliding year dost shew,

The only God that thine own back canst view.

<sup>i</sup> *Quadrifrons.*

<sup>k</sup> *Matutine pater, seu Jæne, libentior audis,*

*Unde homines operum primos vitæque labores*

*Instituunt* —

Old *Janus*, if you please, grave two-fac'd father,

Or else bright God o'th' morning, choose you whether,

Who dar'st the lives and toils of mortal men.

with *Tatius*, king of the *Sabines*, they set up an image of *Janus Bifrons*, intending thereby to represent <sup>a</sup> both nations between which the peace was concluded. *Numa* afterward built a temple, which had double doors, and dedicated it to the same *Janus*. When *Falisci*, a city of *Hetruria*, was taken, <sup>b</sup> there was an image of *Janus* found with four faces; upon which the temple of *Janus* had four gates. But of that temple we shall speak by and by.

He was called <sup>c</sup> *Claviger*, *turnkey* or *club-bearer*, from the rod and key in his hands. He held the rod, because he was the <sup>d</sup> guardian of the ways; and the key, for these reasons:

1. He was the inventor of locks, doors, and gates, which are called *januæ*, after his name; and himself is called <sup>e</sup> *Janitor*, because doors were under his protection.

2. He is the *Janitor* of the year, and of all the months; the first of which takes the name of *January* from him. To *Juno* belong the calends of the months, and she committed them to his care, therefore he is called by some *Junonius*, and <sup>f</sup> *Martial* takes notice, that the government of the year was committed to him; for which reason, <sup>g</sup> twelve altars were dedicated to him, according to the number of the months; as there were also twelve small chapels in his temple. <sup>h</sup> The consuls were, among the *Romans*, inaugurated in the temple of *Janus*, who were from this said <sup>i</sup> to open the year. Upon the calends of *January* (and as *Macrobius* says on the calends of *March*) a new laurel was hung upon the

<sup>a</sup> Effecerunt simulacrum Jani Bifronti quasi ad imaginem duorum populorum. Serv. in *Æn.* 12. <sup>b</sup> Captis Faliscis inventum est simulacrum Jani Quadrifrontis. Serv. in *Æn.* 7. <sup>c</sup> Ovid. *Fast.* 1.

<sup>d</sup> Rector viarum. Lil. Gyr. <sup>e</sup> Græcè *Θυγαίτης*.

<sup>f</sup> *Annorum, nitidique sator pulcherrime mundi.* l. 10. ep. 28.

Gay founder of the world, and of our years.

<sup>g</sup> Var. lib. *Human.* Sidon. *Apollin. Carm.* 7. 1. Sat. c. 12.

<sup>h</sup> Sidon. *ibid.* <sup>i</sup> Aperire annum. Vide *Lexicogr.*

statue of *Janus*, and the old laurel was taken away ; of which custom <sup>a</sup> *Ovid* makes mention.

*P.* Was this done, because he was the inventor of laurel garlands ?

*M.* *Pliny* thought not, but believed this custom was occasioned, because *Janus* rules over the year ; <sup>b</sup> *The Statue*, says he, of *Janus*, which was dedicated by *Numa*, had its fingers so composed, as to signify the number of three hundred sixty-five days ; to show that *Janus* was a God, by his knowledge in the year, and time and ages. <sup>c</sup> He had not these figures described on his hand, but had a peculiar way of numbering them, by bending, stretching, or mixing his fingers ; of which numeration many are the opinions of authors.

3. He holds a key in his hand, because he is, as it were, the <sup>d</sup> door through which the prayers of mankind have access to the Gods : for, in all sacrifices, prayers were first offered up to *Janus*. And *Janus* himself gives the same reason, as we find in <sup>e</sup> *Ovid*, why, before men sacrificed to any of the other Gods, they first offered sacrifice to him. But *Festus* gives another reason why prayers and sacrifices were in the first place offered to *Janus* ; to wit, because men thought that all things took their being from *Janus*, therefore they first made

<sup>a</sup> *Laurea Flaminibus, quæ toto perstitit anno,  
Tollitur, et frondes sunt in honore novæ.*

Fast. 3.

The laurel, that the former year did grace,

T' a fresh and verdant garland yields his place.

<sup>b</sup> Quod *Janus Geminus* à *Numâ* rege dicatur digitis ita figuratis ut trecentorum quinquaginta quinque (sexaginta quinque alii legunt) dierum notâ, per significationem anni, temporis, et ævi, se Deum indicaret. - *Plinius*. Vide etiam *Athen.* l. 34. c. 7. & *Lil. Gyr.* <sup>c</sup> *Tiraq. Lil. Gyr. Apuleii* 2. *Apol.* &c. <sup>d</sup> *Arnob.* contra *Gentes*.

<sup>e</sup> — Cur quamvis aliorum numina placem,

*Jane*, tibi primam thura merumque fero ?

Ut possis aditum per me, qui limina servo,

Ad quoscunque voles, inquit, habere deos.

Fast. 1.

Why is't that, though I other gods adore,

I first must *Janus*' deity implore ?

Because I hold the door, by which access

Is had to any god you would address.



their supplications to him as to a common father. For though the name <sup>a</sup> *father* is given to all the Gods, yet *Janus* was particularly called by this name. He first built temples and altars, <sup>b</sup> and instituted religious rites, and <sup>c</sup> for that reason, among others, in all sacrifices they begin their rites by offering bread, corn, and wine to *Janus*, before any thing is offered to any other deity. Frankincense was never offered to him, though *Ovid* mentions it in the verses adjoined, which therefore he inserts either by poetical license, or only in respect to the sacrifices which were in use in his time. For, as <sup>d</sup> *Pliny* writes, they did not sacrifice with frankincense in the times of the *Trojans*. Neither does *Homer* in the least mention frankincense in any place, where he speaks concerning sacrifices; which so exact an author would never have omitted, if it had been in use. Neither do I find a *Greek* word that properly signifies *thus*; for *θυον* [*thuon*] or *θηυιον* [*theuion*] signifies not only *thus*, but any odoriferous smell. He was also called *Patulcius* and *Clusius*, or *Patulacius* and *Clausius*; from <sup>e</sup> opening and shutting; for in the time of war *Janus*' temple was open, but shut in the time of peace. This temple was founded by *Romulus* and *Tatius*, as I said before. *Numa* ordained that it should be opened when the *Romans* waged war, but shut when they enjoyed peace. It is open in time of war, because a spring of hot water arose out of the place where this temple stands, when *Romulus* fought with the *Sabines*, and forced the enemy to march away; therefore in war they opened that temple, hoping for the same or the like assistance: or, it may be rather, <sup>f</sup> because they that go to war, ought to

<sup>a</sup> Quòd fuerit omnium primus à quo rerum omnium factum putabant initium: Ideo ei supplicabant velut parenti. Festus, l. 3. in verbo *Chaos*.

<sup>b</sup> Virg. *Æn.* 8. Juv. Sat. 6. Serv. in Geo. 2.

<sup>c</sup> Propterea que in omni sacrificio perpetua ei præfatio præmittitur, farque illi et vinum prælibatur. Fab. Piët. l. 1. de Ant. Lat.

<sup>d</sup> *Iliacis* Temporibus Thure non supplicatum, Plin. l. 13. c. 1. Vide Dempst. in Paralip.

<sup>e</sup> A patendo vel patefaciendo et claudendo. Serv. in *Æn.* 1. Claud. de Hon. 6. Conf.

<sup>f</sup> Serv. in

*Æn.* 7.

think of peace, and wish for a quick return into their native country.

*Ovid* mentions both these latter names of *Janus* in a <sup>a</sup> distich; and *Virgil* describes the <sup>b</sup> manner and occasion of opening his temple, and also the <sup>c</sup> consequences of shutting it again. It is remarkable, that within the space of seven hundred years, this temple of *Janus* was

<sup>a</sup> *Nomina ridebis, modo namque Patulcius idem,  
Et modo sacrificio Clusius ore vocor.*

The priest this moment me *Patulcius* calls, and then  
Next moment me he *Clusius* names again.

<sup>b</sup> *Sunt geminae belli portæ (sic nomine dicunt)  
Religione sacræ et sævi formidine Martis.*

*Centum ævi claudunt æstes æternaque ferri  
Robora; nec custos absistit limine Janus.*

*Has ubi certa sedet paribus sententia pugnæ,  
Iose Quirinali trabea cictuque Gabino*

*Insignis, referat stridentia limina Consul.*

Æn. 7.

Two gates of steel (the name of *Mars* they bear)

And still are worshipp'd with religious fear,

Before his temple stand; the dire abode

And the fear'd issues of the furious God,

Are fenc'd with brazen bolts; without the gates

The weary guardian *Janus* doubly waits.

Then when the sacred senate votes the wars,

The *Roman* consul their decree declares,

And in his robes the founding gates unbars:

<sup>c</sup> *Aaspera tum positis mitescent sæcula bellis:*

*Cana fides, et Vesta, Remo cum fratre Quirinus*

*Jura dabunt: diræ ferro et compagibus arctis*

*Claudentur belli portæ, Furor impius intus,*

*Sæva sedens super arma, et centum vinctus abenis*

*Pest tergum nodis, fremit horridus ore cruen'o.*

Then dire debate, and impious war shall cease,

And the stern age be soften'd into peace:

Then banish'd faith shall once again return,

And vestal fires in hallow'd temples burn:

And *Remus* with *Quirinus* shall sustain

The righteous laws, and fraud and force restrain.

*Janus* himself before his fane shall wait,

And keep the dreadful issues of his gate,

With bolts and iron bars. Within remains

Imprison'd Fury, bound in brazen chains;

High on a trophy rais'd of useless arms

He sits, and threatens the world with vain alarms.

shut only <sup>a</sup> thrice : once by *Numa* ; the second time by the consuls *Marcus Attilius* and *Titus Manlius*, after the *Carthaginian* war ; and lastly, by *Augustus*, after the victory at *Actium*.

SECT. 3. AN EXPLANATION OF THE FABLE.  
JANUS, THE EMBLEM OF PRUDENCE.

IN this story of <sup>b</sup> *Janus* (whom some call *Noah*, some *Ogyges*, some a priest, a philosopher, and a divine, and some an ancient king of *Italy*, who was the founder of the town *Janiculum*) we may behold the representation of a very prudent person ; whose wisdom consists <sup>c</sup> in the remembrance of things past, and in the foresight of things to come. The prudent man ought therefore to have, as it were, *two faces* ; that, according to his natural sagacity of mind and ripeness of judgment, observing both things past and future, he may be able to discern the causes and beginnings, the progress, and the forerunning accidents of all things ; that he may be able to draw likenesses, to make comparisons, to observe consequences, and perceive futurities ; and, by a wise connection of causes and events, be able to join things present with things to come, and things future with things past.

*The prudent person has the key of all things* : nothing is so obscure, that his understanding cannot comprehend ; nothing is so secret and private, that his consideration and care cannot detect and lay open ; nothing is so hard and intricate, that his quickness and dexterity cannot explain and unfold. With this key he examines all the ways of business, and finds which are the most proper ; he sees the dispositions of times, and the exigencies of affairs ; he removes the difficulties and bars that lay in his way ; he publishes as much as is useful, and con-

<sup>a</sup> Liv. l. 2. - Oros. l. 5. cap. 12. - Dio. l. 51.      <sup>b</sup> Munf. 2.  
Cosm: 9. Fab. Pist.      <sup>c</sup> In præteritorum memoria et providentia futurorum. Cic. de Senect.

reals closely whatever will be hurtful to him. With this key he lays open for himself a passage into the friendship of others; he insinuates himself into the inward recesses of their breasts; he learns their most secret counsels, their most reserved thoughts; he solves mysteries, penetrates things unknown, and seeks and finds, and views objects the most remote from the common sense of the world.

*Janus* first introduced altars, temples, and sacrifices. Thus it is a sign of the highest prudence and understanding to pay due homage to the Almighty, to reverence his power, to propagate his worship, and magnify his glory. And as men offered first to *Janus* in all sacrifices, because of his exemplary holiness and piety; so by how much the more worship men pay to God, by so much the more honour shall they receive both from God and men; as the precepts and examples in the Holy Scripture do abundantly testify.

### CHAPTER III.

#### SECT. I. VULCAN.

*P.* O HEAVENS! I think I see a blacksmith among the Gods.

*M.* Very true: he is both a *smith* and a God, by name *Vulcan*. He had a shop in the island *Lemnos*, where he exercised his trade, and where, though he was a God himself, he made *Jupiter's* thunder and the arms of the other Gods.

*P.* If he was a God, what misfortune drove him to the forge, and tied him to such a nasty employment?

*M.* His deformity, I believe. <sup>a</sup> He was born of *Jupiter* and *Juno*; some say of *Juno* only; and being contemptible for his deformity, he was cast down from heaven into the island *Lemnos*, whence is he called *Lemnius*: he broke his leg with the fall, and if the *Lemnians*

<sup>a</sup> Phurnut. de Nat. Deor. Hesiod. Lucian. de Sacrific. Virg. *Æn.* 6.





had not caught him when he fell, he had certainly broke his neck ; he has ever since been lame. In requital of their kindness, he fixed his seat among them, and set up the craft of a smith ; teaching them the manifold uses of fire and iron ; and from softening and polishing iron, <sup>a</sup> he received the name *Mulciber*, or *Mulcifer*.

This nasty deformed smith, you will wonder to hear, obtained in marriage the most beautiful Goddess *Venus* ; and not long after, when he caught her and *Mars* committing adultery, he linked them together with chains, and exposed them to the laughter of all the Gods. He desired mightily to marry *Minerva*, and *Jupiter* consented, yielding up the virgin to the will of this nasty wretch. But she resisted his attempts, and in the struggle his nature fell from him upon the earth, and produced the monster *Erichthonius*, *Erichtheus*, or *Erichthonicus*, who was a boy with dragon's feet ; to hide the monstrous deformity of which, he first invented chariots. *Jupiter* (as I said) consented that *Vulcan* should marry *Minerva*, if he could overcome her modesty. For when *Vulcan* made arms for the Gods, *Jupiter* gave him leave to choose out of the Goddesses a wife, and he chose *Minerva* : but he admonished *Minerva*, at the same time, to refuse him, and preserve her virginity ; as she did admirably well.

At *Rome* were celebrated the *Vulcania*, <sup>b</sup> feasts in honour of *Vulcan* ; at which they threw animals into the fire to be burnt to death. The *Athenians* instituted other feasts to his honour, called *Chalcea*. A temple beside was dedicated to him upon the mountain <sup>c</sup> *Ætna*, from which he is sometimes named *Ætneus*. This temple was guarded by dogs, <sup>d</sup> whose sense of smelling was so exquisite, that they could discern whether the persons that came thither were chaste and religious, or whether they were wicked : they used to meet, and

<sup>a</sup> A mulcendo ferro. Vide Lucan. l. 1.      <sup>b</sup> Ita dictus ἀπο τῆς ἐρίδος καὶ χθονός, ex contentione et terra. Vide Virg, Geo. 3.  
<sup>c</sup> Var. ap. Lil.      <sup>d</sup> Pollux l. 7. apud Lil. Gyr.

flatter, and follow the good, esteeming them the acquaintance and friends of *Vulcan* their master; but they barked and flew at the bad, and never left off tearing them, until they had driven them away.

*P.* I have heard, unless I am mistaken, that this *Vulcan*, by *Jupiter's* command, made a living woman. Is it true?

*M.* It is a comical thing to expect *truth* in *fables*. It is indeed feigned, that the first woman was fashioned by the hammer of *Vulcan*, and that every God gave her some present, whence she was called *Pandora*. *Pallas* gave her wisdom, *Apollo* the art of music, *Mercury* the art of eloquence, *Venus* gave her beauty, and the rest of the Gods gave her other accomplishments. <sup>a</sup> They say also, that when *Prometheus* stole fire from heaven, to animate the man which he had made, *Jupiter* was incensed, and sent *Pandora* to *Prometheus* with a sealed box, but *Prometheus* would not receive it. He sent her with the same box again to the wife of *Epimetheus*, the brother of *Prometheus*; and she, out of a curiosity natural to her sex, opened it, which as soon as she had done, all sorts of diseases and evils, with which it was filled, flew among mankind, and have infested them ever since. And nothing was left in the bottom of the box, but *Hope*.

## SECT. 2. THE CYCLOPS, SERVANTS TO VULCAN.

*P.* WHAT black, nasty, one-eyed fellows are those?

*M.* They are *Vulcan's* servants, and work with him in his shop. They were called <sup>b</sup> *Cyclops*, because they had but one eye, which was in the middle of their foreheads, of a circular figure: *Neptune* and *Amphitrite* were their parents. The <sup>c</sup> names of three of them were

<sup>a</sup> Pausan. in At.      <sup>b</sup> Α κύκλος circulus, et ὄψ οculus.

<sup>c</sup> Ferrum exercebant vasto Cyclopes in antro,  
Brontesque, Steropesque, et nudus membra Pyracmon. *Æn.* 8.  
On their eternal anvils here he found

The brethren beating, and the blows go round, ...



*Brontes, Steropes, and Pyracmon*; beside these were many more whose names are not mentioned, who all exercised <sup>a</sup> the art of smithery under *Vulcan*, as we are taught by *Virgil*.

SECT. 3. CACUS AND CÆCULUS, SONS OF VULCAN;  
AND POLYPHEMUS.

CACUS was the vilest of rogues; his name was given him <sup>b</sup> from his wickedness. He tormented all *Latium* with his fires and robberies; living like a beast in a dismal cave. He stole *Hercules'* oxen, and dragged them backward by their tails into his cave, that the track of their feet might not discover this repository of his thefts. But *Hercules* passing by, heard the lowing of the oxen in the cave, broke open the doors, and seizing the villain, <sup>c</sup> put him to death. <sup>d</sup> His cave was so dark that it

<sup>a</sup> — *Alii ventosis follibus auras  
Accipiunt redduntque: alii stridentia tingunt  
Æra lacu: genu inpositis incusibus antrum.  
Illi inter sese multa vi brachia tollunt  
In numerum, versantque tenaci forcipe ferrum.*

Æn. 8.

One stirs the fire, and one the bellows blows.  
The hissing steel is in the smithy drown'd;  
The grot with beaten anvils groans around;  
By turns their arms advance, in equal time;  
By turns their hands descend, and hammers chime;  
They turn the glowing mass with crooked tongs:  
The fiery work proceeds with rustic songs.

<sup>b</sup> Ἀπὸ τῆ κακῆ, à malo.

<sup>c</sup> *Hic Cacum in tenebris incensilia vana vomentem  
Corripit, in nodum complexus; et anget inharrens  
Elisos oculos, et siccum sanguine guttur.*

Ving. Æn. 8.

The monster spewing fruitless flames he found;  
He squeez'd his throat, he wreath'd his neck around,  
And in a knot his crippled members bound:  
Then from the sockets tore his burning eyes;  
Roll'd on a heap the breathless robber lies.

<sup>d</sup> *Hic spelunca fuit vasto submota recessu,  
Semibominis Caci facies quam dira tenebant  
Solis inaccessam radiis; temperque recenti  
Cæde tepebat humus; foribusque affixa superbis  
Ora v. rùm tristi pendebant pallida tabo.*

admitted not the least ray of light: the floor of it was red with the blood perpetually shed upon it, and the heads and limbs of the men he had murdered were fastened to the posts of the doors.

*Cæculus* also lived by plunder and robbery. He was so called from the smallness of his eyes: it is thought the noble family of the *Cæcili* at *Rome* derived their original from him. While his mother sat by the fire, a spark flew into her lap; upon which she grew big with child, and at the usual time brought forth this son; who was afterward the founder of the city *Præneste*. <sup>a</sup> Others say, that the shepherds found *Cæculus* unhurt in the midst of the fire, as soon as he was born; from which he was thought to be the son of *Vulcan*.

To these servants and sons of *Vulcan*, add the shepherd *Polyphemus*, a monster not unlike them, born of *Neptune*. For he had but one eye in his forehead, like the *Cyclops*, and he procured his living by murders and robberies, like *Cacus* and *Cæculus*. <sup>b</sup> This monster drew

*Huic monstro Vulcanus erat pater; illius atros  
Ore vomens ignes, magna se mole ferebat.*  
'Twas once a robber's den, inclos'd around  
With living stone, and deep beneath the ground.  
The monster *Cacus*, more than half a beast,  
This hold, impervious to the sun, possess'd;  
The pavements ever foul with human gore;  
Heads, and their mangled members, hung the door.  
*Vulcan* this plague begot; and, like his fire,  
Black clouds he belch'd, and flakes of livid fire.

<sup>a</sup> Virg. *Æn.* 7.

<sup>b</sup> *Visceribus miserorum, et sanguine vescitur atro.  
Vidi egomet, duo de numero cum corpora nostro  
Prensa manu magna, medio resupinus in antro  
Frangeret ad saxum, sanique aspersa natarent  
Limina: vidi, atro cum membra fluentia tabo  
Manderet; et tepidi tremarent sub dentibus artus.  
Haud impune quidem: nec talia passus Ulysses,  
Oblitusque sui, si Ithacus discrimine tanto.  
Nam simul expletus dapibus, vinoque sepultus  
Cervicem inflexam posuit, jacuitque per antrum  
Immensus, sanie eructans, ac frustra cruento  
Per somnum commixta mero; nos magna precatis  
Numina, sortitique vices, una undique circum*

*Ulysses* and some of his companions into his den, in *Sicily*, and devoured two of them. He thought too, that the rest of *Ulysses'* servants could not escape his jaws. But *Ulysses* made him drunk with wine, and then with a firebrand quite put out his sight, and escaped.

SECT. 4. THE SIGNIFICATION OF THE FABLE.  
VULCAN A SYMBOL OF TWO SORTS OF FIRE.

THAT by *Vulcan* is understood *fire*, the name itself discovers, if we believe <sup>a</sup> *Varro*, who says that the word *Vulcanus* is derived from the force and violence of fire: and therefore he is painted with a blue hat, <sup>b</sup> a symbol of the *celestial* or *elementary fire*, which is by nature clear and unmixed; whereas the *common fire*, that is used on

*Fundimur, et telo lumen terebramus acuto  
Ingens; quod torvâ solùm sub fronte latebat,  
Argolici clypei aut Phœbeæ lampadis instar.*

Virg. *Æn.* 3.

The joints of slaughter'd wretches are his food,  
And for his wine he quaffs the steaming blood.  
These eyes beheld, when with his spacious hand  
He seiz'd two captives of our *Grecian* band;  
Stretch'd on his back, he dash'd against the stones  
Their broken bodies and their crackling bones.  
With spouting blood the purple pavement swims,  
While the dire glutton grinds the trembling limbs.  
Not unreveng'd *Ulysses* bore their fate,  
Nor thoughtless of his own unhappy state:  
For, gorg'd with flesh, and drunk with human wine,  
While fast asleep the giant lay supine,  
Snoring aloud, and belching from his maw  
His undigested foam and morsels raw;  
We pray, we cast the lots; and then surround  
The monstrous body, stretch'd along the ground:  
Each, as he could approach him, lends a hand  
To bore his eyeball with a flaming brand;  
Beneath his frowning forehead lay his eye,  
For only one did this vast frame supply,  
But that a globe so large, his front it fill'd,  
Like the sun's disk, or like the *Grecian* shield.

<sup>a</sup> *Vulcanus* quasi *Volicanus*, quod ignis per aerem volitet; vel à vi ac violentia ignis. Var. ap. *Lil. Gyr.* <sup>b</sup> *Serv.* in *Æn.* 8. *Euseb. de Præp. Evang.*

earth, is weak, and wants continual fuel to support it, and therefore *Vulcan* is said to be lame. <sup>a</sup> He is said to have been cast down from heaven, because the lightning comes from the clouds; and to have fallen into *Lemnos*, because lightning often falls into that island.

But let us a little consider the flames of love; for *Vulcan* married *Venus*. If you admire then, why so fair, so delicate, so beautiful a *Goddess* should be a wife to so deformed and black a *God*, you must suppose that *Vulcan* is the fire and *Venus* the flame: And is not the union between fire and flame very proper? But this fire is kindled in hell, and blowed by *Cyclops*: and those who are addicted to venery, are set on fire with these flames; for when a flame kindled by the eyes of a beautiful woman sets the breast on fire, how violent is the combustion, how great the havock, how certain the destruction? Hence comes the lover's anguish: deadness and faintness over spread his face, his eyes are dull and heavy, his cheeks meagre and wan, his countenance puts on the paleness of ashes; these are fatal arguments of a spreading fire within, which consumes and preys upon the interior parts. But when impudence has blown the fire, so that modesty can put no further stop to the rage and violence of this flame; when this hellish offspring breaks forth, and by degrees gathers strength; how does it spread, rage, and increase? With what fury and violence does it bear down and destroy every thing? By this flame *Semele* was consumed; *Hercules'* strength was an easy prey to it; and by it the strongest towers and stateliest palaces of *Troy* were consumed and reduced to ashes.

Have you given yourself up to *Venus*? She will make you a *Vulcan*. She will make you filthy, nasty, and black as hell; she will darken your understanding, though you are in the midst of fire: for the fire of *Venus* gives no light, but brings the greatest darkness; it freezes and stupifies the soul, while the body is thawed

<sup>a</sup> Servius in *Æn.* 8.





and melted into pleasures. How sad is the fate of an effeminate man? His toil and labour is like the work of *Vulcan*; for he who desperately loves a woman, takes a burning iron into his breast, his house is a forge, he labours and toils to soften her temper, more than *Vulcan* sweats to fashion the hardest steel; he neglects the care of himself to make her fine and handsome. Again, how many estates are melted in lust's furnace? How many possessions reduced to ashes, till nothing but dross is left, and the nobility and honour of their families disappear and vanish in smoke?

No fuel can satisfy this fire; the heat of it never decreases, it never cools; for *Venus* blows it with sighs, kindles it with tears, and fomented it with proud disdain and coldness. Her kindness is cruelty, her pride is insinuating. What wonder is it then, that so many *Vulgans*, not only in *Lemnos*, but every-where, make thunder at this forge, which will fall on their own heads; by which they are cast headlong from heaven to earth, that is, from the highest degree of happiness to the lowest vale of misery; from which fall comes lameness never to be cured. These are the effects of the love of *Venus*. If you will not believe me, believe the poet, who in a witty <sup>a</sup> epigram says the same thing.

## CHAPTER IV.

### ÆOLUS.

LET us now blow out the fire with the wind, and bring up *Æolus* after *Vulcan*: for he who stands next him is <sup>b</sup> *Æolus* the God of the Winds, begotten by *Jupiter*, of *Acesta* or *Segesta*, the daughter of *Hippota*; from whom he is named *Hippotades*. He dwelt in one

<sup>a</sup> Ὅτιον ἔχεις τὸν Ἐρωτα, γοναῖνα δὲ τὴν Ἀφροδίτην,

Ὅπου ἀδίκως χαλκεῖ τὸν πόδα χαλκὸν ἔχεις.

*Cupid* is *Vulcan's* son, *Venus* his wife,  
No wonder then he goes lame all his life.

Ovid. Met. 11.

of those seven islands, which from him are called *Æoliæ*; and sometimes *Vulcaniæ*. He <sup>a</sup> was a skilful astronomer, and an excellent natural philosopher; he understood more particularly the nature of the winds: and because from the clouds of smoke of the *Æolian Islands*, he foretold winds and tempests a great while before they arose, it was generally believed that they were under his power, and that he could raise the winds, or still them, as he pleased. And hence he was styled Emperor and King of the Winds, the children of *Astræus* and *Aurora*. <sup>b</sup> *Virgil* describes *Juno* coming to him, at his palace, of which he gives a description in beautiful verse.

<sup>a</sup> Palæphat. de incredibil. Var. et Strabo ap. Serv.

<sup>b</sup> *Nimborum in patriam, loca fœta furentibus Austris,  
Æoliam venit. Hic vasto rex Æolus antro  
Luctantes ventos, tempestatesque sonoras  
Imperio premit, ac vinculis et carcere frænât.*

*Illi indignantes magno cum murmure montis  
Circum claustra fremunt. Celsa sedet Æolus arce,  
Sceptra tenens; mollitque animos, et temperat iras.  
Ni faciat, maria ac terras, cœlumque profundum  
Quitte ferant rapidi secum, verrantque per auras.  
Sed pater omnipotens speluncis abdidit atris,  
Hoc metuens; molemque, et montes insuper altos  
Imposuit; regemque dedit, qui fœdere certo  
Et premere, et laxas sciret dare jussus habenas.*

Thus rag'd the Goddesses, and, with fury fraught,  
The restless regions of the storms she sought.

Where, in a spacious cave of living stone,

The tyrant *Æolus*, from his airy throne,  
With pow'r imperial curbs the struggling winds,  
And sounding tempests in dark prisons binds.

This way and that, th' impatient captives tend,  
And, pressing for release, the mountains rend.

High in his hall th' undaunted monarch stands,  
And shakes his sceptre, and their rage commands;  
Which did he not, their unresisted sway

Would sweep the world before them in their way:  
Earth, air, and seas, through empty space would roll,  
And heav'n would fly before the driving soul.

In fear of this, the father of the Gods

Confin'd their fury to these dark abodes,

And lock'd them safe, oppress'd with mountain-loads;

Impos'd a king, with arbitrary sway,

To loose their fetters, or their force allay.



## CHAPTER V.

## MOMUS.

*P.* WHO is this man, and what is his name?

*M.* Do you expect a man among the Gods? The name of this God is *Momus*,<sup>a</sup> which word in the *Greek* tongue signifies a jester, a mocker, a mimick; for that is his business. He follows no employment, but lives an idle life, yet nicely observes the actions and sayings of the other Gods, and when he finds them doing amiss, or neglecting their duty, he censures, mocks, and derides them with the greatest liberty.

*Neptune*, *Vulcan*, and *Minerva* may witness the truth of this. They all contended which of them was the most skilful artificer; whereupon *Neptune* made a bull, *Minerva* a house, and *Vulcan* a man: they made *Momus* judge between them; but he chid them all three. He accused *Neptune* of imprudence; because he placed not the bull's horns in his forehead before his eyes; for then the bull might give a stronger and a surer blow. He blamed *Minerva*, because her house was immoveable; so that it could not be carried away, if by chance it was placed among bad neighbours. But he said, that *Vulcan* was the most imprudent of them all, because he did not make a window in the man's breast, that we might see what his thoughts were, whether he designed some trick, or whether he intended what he spoke.

*P.* Who were the parents of *Momus*?

*M.*<sup>b</sup> *Nox* and *Somnus* begat him. And, indeed, it is a sign of a dull, drowsy, sottish disposition, when we see a man censuring and disliking the actions of all other men; when nothing but GOD is wholly perfect, something is wanting to every thing, so that every thing is defective, and liable to censure.

<sup>a</sup> *Mῶμος* irrisorem significat.

<sup>b</sup> *Hesiod.* in *Theog.*

## CHAPTER VI.

## SECT. I. THE TERRESTRIAL GODDESS, VESTA.

*VESTA*<sup>a</sup>, whom you see sitting and holding a drum, is the wife of *Cœlum*, and the mother of *Saturn*. She is the eldest of the Goddesses.

*P.* If she is the wife of *Cœlum*, why is she placed among these *terrestrial* Goddesses, and not among the *celestial* rather?

*M.* Because this Goddess<sup>b</sup> *Vesta* is the same with *Terra*, and has her name from<sup>c</sup> clothing, because plants and fruits are the clothing of the earth. Or,<sup>d</sup> according to *Ovid*, the earth is called *Vesta* from its stability, because it supports itself. She fits,<sup>e</sup> because the earth is immoveable, and is placed in the centre of the world. *Vesta* has a drum, because the earth contains the boisterous winds in its bosom; and divers flowers weave themselves into a crown, with which her head is crowned. Several kinds of animals creep about and fawn upon her. Because the earth is round, *Vesta's* temple at *Rome* was also round, and some say that the image of *Vesta* was orbicular in some places, but<sup>f</sup> *Ovid* says her image was rude and shapeless. And hence round tables were anciently called<sup>g</sup> *vestæ*, because, like the earth, they supply all necessaries of life for us.<sup>h</sup> It is no wonder that the first oblations in all sacrifices were offered to her, since whatever is sacrificed springs from

<sup>a</sup> Virg. *Æn.* 9.      <sup>b</sup> Plut. l. 1. Prim. frige.      <sup>c</sup> Quod plantis frugibusque terra vestiatur.

<sup>d</sup> *Stat vi terra sua, vislando Vesta vocatur.*      Fast. 6.

By its own strength supported *Terra* stands;  
Hence it is *Vesta* nam'd.

<sup>e</sup> Var. ap. Aug. de Civ. Dei. 7. Cic. de Somno Hecat. Miles. general. Phurnutius.

<sup>f</sup> *Effigiem nullam Vesta nec ignis habet.*      Fast. 6.

No image *Vesta's* shape can e'er express,  
Or fire's

<sup>g</sup> Plut. in Sympol.      <sup>h</sup> Hom. in Hymn.





the earth. And the <sup>a</sup> *Greeks* both began and concluded their sacrifices with *Vesta*; because they esteemed her the *mother of all the Gods*.

*P.* I wish that you would resolve one doubt, which I still have concerning this Goddess. How can *Vesta* be the same with *Terra*, when nothing is more frequent among mythologists, than to signify *fire* by *Vesta*?

*M.* I perceive I do not deal with a novice: I will satisfy your doubts. There were two *Vestas*, the elder and the younger. The first, of whom I have been speaking, was the wife of *Cælum*, and the mother of *Saturn*. The second was the daughter of *Saturn* by his wife *Rhea*. And as the first is the same with *Terra*, as I have already said, so the other is the same with *Ignis*: and <sup>b</sup> her power was exercised about altars and houses. The word *Vesta* is often put for *fire* itself, for it is derived from a <sup>c</sup> *Greek* word which signifies a chimney, a house, or household goods. <sup>d</sup> She is esteemed the *president* and *guardian of houses*, and one of the household deities, not without reason; since she invented the art of building of houses: and therefore an image of *Vesta*, to which they sacrificed every day, was placed before the doors of the houses at *Rome*; and the places where these statues were set up were called *vestibula*, from *Vesta*.

This Goddess was a virgin <sup>e</sup>, and so great an admirer of virginity, that when *Jupiter* her brother gave her liberty of asking what she would, she asked, that she might always be a virgin, and have the first oblations in all sacrifices. She not only obtained her desire, but received this further honour <sup>f</sup> among the *Romans*, that a *perpetual fire* was kept in her temple, among the sacred pledges of the empire; not upon an altar, or in the

<sup>a</sup> Ap. Lil. Gyr. 1. Strabo. <sup>b</sup> Hujus vis omnis ad aras et focos pertinet. Cic. de Nat. Deor. 2. <sup>c</sup> Ducitur à Græco nomine *ἑστία* quod *focum*, *penatem*, *domum* significat. <sup>d</sup> Hom. in Hymn. Virg. *Æn.* 2. et *Geo.* 1. Eugraphius in *And. Terent.* act. 4. sc. 3. <sup>e</sup> Aristot. 1. 2. Aristoph. in *Vespis.* <sup>f</sup> Liv. 5. dec. 1. Val. Max. 1. 4. c. 4. Pap. Stat. 1. 4. Syl. 3.

chimnies, but in earthen vessels, hanging in the air; which the vestal virgins tended with so much care, that if by chance this fire was extinguished, all public and private business was interrupted, and a vacation proclaimed, till they had expiated the unhappy prodigy with incredible pains: <sup>a</sup> and if it appeared that the virgins were the occasion of its going out by carelessness, they were severely punished, and sometimes with rods. Upon the kalends of *March*, every year, though it was not extinguished, they used to renew it, with no other fire than that which was produced by the rays of the sun.

*Ovid* mentions both the elder and the younger *Vesta*, <sup>b</sup> in the sixth book of his *Fasti*.

SECT. 2. AN EXPLANATION OF THE FABLE. THE YOUNGER VESTA THE VITAL HEAT IN THE BODY.

FROM this we may conjecture, that when the poets say, that *Vesta* is the same with *fire*, the terrible, scorching, blazing fire of *Vulcan's* forge is not understood; nor yet the impure and dangerous flames of *Venus*, of which we spoke above; but a pure, unmixed, *benign* flame; so necessary for us, that *human life* cannot possibly subsist without it; whose heat, being diffused through all the parts of the body, quickens, cherishes, refreshes, and nourishes it: a flame really *sacred, heavenly, and divine*; repaired daily by the food which we eat; on which the safety and welfare of our bodies depend. This flame moves and actuates the whole body; and cannot be extinguished but when life itself is extinguished together with it: and then comes a lasting *vacation*, and a certain end is put to all our business in this world. But, if by our own faults it is extinguished,

<sup>a</sup> Idem. c. 1. *Ovid. Fast.* 3.

<sup>b</sup> *Vesta eadem est, et Terra; subest vigil ignis utrique, Significant sedem Terra focusque suam.*

*Vesta* and *Earth* are one, one fire they share,  
Which does the centre of them both declare.







we are guilty of our own death, and deserve that our memories should rot with our bodies in the grave, and that our names should be entombed with our carcases; which would be an affliction no less severe, than was the punishment of the guilty vestal virgins, who were buried alive.

## CHAPTER VII.

### SECT. I. CYBELE. HER IMAGE.

P. STRANGE! Here is a Goddess whose <sup>a</sup> head is crowned with towers; what means this? Is she the Goddess of Cities and Garrisons?

M. She is the Goddess not of cities only, but of all things which the earth sustains. <sup>b</sup> She is the *Earth itself*. On the earth are built many towers and castles, so on her head is placed a crown of towers. In her hand she carries a key, which perhaps you did not observe, <sup>c</sup> because in winter the earth locks up those treasures, which she brings forth and dispenses with so much plenty in summer. She rides in a chariot, because the earth hangs suspended in the air, balanced and poised by its own weight. But that chariot is supported by wheels, because the earth is a voluble body, and turns round; <sup>d</sup> and it is drawn by lions, because nothing is so fierce, so savage, or so ungovernable, but a motherly piety and tenderness is able to tame it, and make it submit to the yoke. I need not explain why her <sup>e</sup> garments are painted with diverse colours, and figured with the images of several creatures, since every body sees that such a dress is suitable to the earth.

<sup>a</sup> Luc. l. 2. de Regn.    <sup>b</sup> Serv. in Æn. 3 & 10.    <sup>c</sup> Ibid. l. 83.  
<sup>d</sup> Ovid. Fast. 4.    <sup>e</sup> Martian. Lil. Gyr.

## SECT. 2. NAMES OF CYBELE.

P. Is then this Goddess called *Terra* ?

M. No ; <sup>a</sup> she is called *Cybele*, and *Ops*, and *Rhea*, and *Dyndymena*, and *Berecynthia*, and *Bona Dea* (the good Goddess) and *Idæa*, and *Pessinuntia*, and *Magno Deorum Mater* (the great Mother of the Gods) and sometimes also *Vesta*. All these names, for different reasons, were given to the same Goddess, who was the daughter of *Cælum*, by the elder *Vesta*, and *Saturn*'s wife.

She is called *Cybele*, <sup>b</sup> from the mountain *Cybelus* in *Phrygia*, where her sacrifices were instituted first. Or else this name was given her from the behaviour of her priests, who used <sup>c</sup> to dance upon their heads, and toss about their hair like madmen, foretelling things to come, and making a horrible noise. They were named *Galli*, and this fury and outrage in prophesying is described by <sup>d</sup> *Lucian* in his first book.

Others again derive the word *Cybele* from a <sup>e</sup> cube ; because the cube, which is a body every way square, was dedicated to her by the ancients.

She is called <sup>f</sup> *Ops*, because she brings help and assistance to every thing contained in this world.

Her name <sup>g</sup> *Rhea*, is derived from the abundance of benefits, which, without ceasing, flow from her on every side.

<sup>h</sup> *Dyndymene* and *Dindyme*, is a name given her from the mountain *Dindymus* in *Phrygia*.

*Virgil* calls her <sup>i</sup> *mater Berecynthia*, from *Berecynthus*,

<sup>a</sup> Propert. l. 3. el. 16.      <sup>b</sup> Sæphanus. Strabo.      <sup>c</sup> Ἀπὸ τῆς κύβης, ἢ τῆς κύβης, id est, in caput saltare. Suid. Serv. in Æn. 3.

<sup>d</sup> ——— *Crinemque rotantes*

*Sanguineum populis ulularunt tristia Galli.*

Shaking their bloody tresses, some sad spell

The priests of *Cybel* to the people yell.

<sup>e</sup> Ἀπὸ τῆς κύβης, Festus.      <sup>f</sup> Quòd opem ferat.      <sup>g</sup> Ἄ ρέω,

*fluo*, quòd bonis omnibus circumfluat.      <sup>h</sup> Horat. l. 1. Carm.

<sup>i</sup> ——— *Qualis Berecynthia mater*

a castle in that country ; and in the same place describes her numerous and happy offspring.

She was by the *Greeks* called <sup>a</sup> *Pasithea* ; that is, as the *Romans* usually named her, the Mother of all the Gods ; and, from the <sup>b</sup> *Greek* word, signifying a mother, her sacrifices were named *Metroa*, and to celebrate them was called *Metrazein*, in the same language.

Her name *Bona Dea* <sup>c</sup> implies, that all good things necessary for the support of life proceed from her. She is also called *Fauna*, <sup>d</sup> because she is said to favour all creatures ; and *Fatua*, <sup>e</sup> because it was thought that newborn children never cried till they touched the ground.

<sup>f</sup> It is said, that this *Bona Dea* was the wife of king *Faunus* ; who beat her with myrtle rods till she died, because she disgraced herself, and acted very unsuitable to the dignity of a queen, by drinking so much wine that she became drunk. But the king afterward, repenting of his severity, deified his dead wife, and paid her divine honours. This is the reason assigned, why it was forbid, that any one should bring myrtle into her temple.

<sup>g</sup> And in her sacrifices, the vessels of wine were covered ; and when the women drank out of them, they called it milk, not wine. <sup>h</sup> The modesty of this Goddess was so extraordinary, that no man ever saw her except her hus-

*Invehitur curru Phrygia turrita per urbes  
Læta Deum partu, centum complexa nepotes,  
Omnes calicolas, omnes supera alta tenentes.*

*Æn. 6.*

High as the mother of the Gods in place,  
And proud, like her, of an immortal race ;  
Then, when in pomp she makes the *Phrygian* round,  
With golden turrets on her temples crown'd,  
A hundred Gods her sweeping train supply,  
Her offspring all, and all command the sky.

<sup>a</sup> *Pasithea*, id est, *πᾶσι θεοῖς μητὴρ*, omnibus diis mater. *Luc. l. 2.*

<sup>b</sup> A *μητὴρ*, mater, derivantur *μητρῶα* *Cybeles* sacra, et *μητρῶα* sacra ea celebrare. *Cœl. Rhod. l. 8. c. 17.* <sup>c</sup> *Bona* quod omnium nobis ad victum *bonorum* causa sit. *Labeo. ap. Lil. Syntag. 4. p. 143.*

<sup>d</sup> *Fauna* quod animantibus *favere* dicatur. <sup>e</sup> *Fatua* à *fando*, quod infantes non prius vocem emittere crederentur quam terram ipsam attigissent. <sup>f</sup> *Sext. Clod. apud. Lactant.* <sup>g</sup> *Plut. in Probl.* <sup>h</sup> *Juvenal, sat. 9.*

band; or scarce heard her name: wherefore her sacrifices were performed in private, <sup>a</sup> and all men were excluded from the temple. From the great privacy observed by her votaries, the place in which her sacrifices were performed was called <sup>b</sup> *Opertum*, and the sacrifices themselves were styled <sup>c</sup> *Opertanea*, for the same reason that *Pluto* is by the poets called <sup>d</sup> *Opertus*. Silence was observed in a most peculiar manner in the sacrifices <sup>e</sup> of *Bona Dea*, as it was in a less degree in all other sacrifices; according to the doctrine of the *Pythagoreans* and *Egyptians*, who <sup>f</sup> taught that God was to be worshipped in silence, because from this, at the first creation, all things took their beginning. To the same purpose, *Plutarch* says, *Men were our masters to teach us to speak, but we learn silence from the Gods: from these we learn to hold our peace, in their rites and initiations.*

She was called <sup>h</sup> *Iæca Mater*, from the mountain *Ida* in *Phrygia*, or *Crete*, for she was at both places highly honoured: as also at *Rome*, whither they brought her from the city *Pessinus* in *Galatia*, by a remarkable miracle. For when the ship, in which she was carried, stopped in the mouth of the *Tiber*, the vestal *Claudia* (whose fine dress and free behaviour made her modesty suspected) easily drew the ship to shore with her girdle, where the Goddess was received by the hands of virgins, and

<sup>a</sup> *Sacra bonæ maribus non adeunda Deæ.* Tib. 1. el. 6.  
No men admitted were to *Cybele's* rites.

<sup>b</sup> Cic. 1. ad Atticum et in *Pseudox.* <sup>c</sup> Plin. 1. 10. c. 56.

<sup>d</sup> *Noſſe domos Stygias, arcanaque Ditis Operti.* Lucian. 1. 6.  
To hear hell's secret counsels, and to know  
Dark *Pluto's* rites and mysteries below.

<sup>e</sup> *Hinc mater cultris Cybele. Cor bantiæque æra,*  
*Ideumque nemus: hinc fida ſilentia ſacris,*  
*Et ſunari currum Domina ſubiére Leones.* *Æneid.* 1. 3.

Here *Cybele*, the mother of the Gods,  
With tinkling cymbals charm'd th' *Idæan* woods.  
She ſecret rites and ceremonies taught,  
And to the yoke the ſavage lions brought.

<sup>f</sup> Ap. De la Cerda in *Æneid.* 3. <sup>g</sup> *Loquendi magiſtros homines habemus, tacendi Deos: ab illis ſilentium accipientes in initiationibus et myſteriis.* Plut. de *Loquac.* <sup>h</sup> Luſ. 1. 2.

the citizens went out to meet her, placing *censers* with frankincense before their doors, and when they had lighted the frankincense, they prayed that she would enter freely into *Rome*, and be favorable to it. And because the *Sibyls* had prophesied, that *Idæa Mater* should be introduced by the *best man among the Romans*, the senate <sup>a</sup> was a little *buffed* to pass a judgment in the case, and resolve, who was the best man in the city: for every one was ambitious to get the victory in a dispute of that nature, more than if they stood to be elected to any commands or honours by the voices either of the senate or people. At last the senate resolved that *P. Scipio*, the son of *Cneus* who was killed in Spain, a young gentleman who had never been *quæstor*, was the best man in the whole city.

She was called *Pessinuntia*, <sup>b</sup> from a certain field in *Phrygia*, into which an image of her fell from heaven; from which fall <sup>c</sup> the place was called *Pessinus*, and the Goddess *Pessinuntia*. And in this place first the *Phrygians* began to celebrate the sacrifices *Orgia* to this Goddess, near the river *Gallus*, from which her priests were called <sup>d</sup> *Galli*; as I shall tell you, after I have observed, that when these priests desired a great respect and adoration should be paid to any thing, they pretended that it fell from heaven; and they called those images *Διοπετή* [*Diopete*] that is, *sent from Jupiter*. Of which sort were the <sup>e</sup> *Ancile*, the *Palladium*, and the *effigies* of this Goddess concerning which we now speak.

<sup>a</sup> *Haud parvæ rei judicium senatum tenebat, qui vir optimus in civitate esset: verum certe victoriam ejus rei sibi quisque mallet, quam ulla imperia, honoresve, suffragio seu Patrum, seu Plebis, delatos. Patres Conscripti P. Scipionem, Cnei filium ejus, qui in Hispania occidebat, adolescentem, nondum Quæstorem, judicaverunt in tota civitate virum optimum esse.* <sup>b</sup> *Hesiod. l. 1.* <sup>c</sup> *Ἀπὸ τῆς πίσεως,* *à cadendo.* <sup>d</sup> *Festus.* <sup>e</sup> *Herod. l. 1.*

## SECT. 3. THE SACRIFICES OF CYBELE.

HER sacrifices, like the sacrifices of *Bacchus*,<sup>a</sup> were celebrated with a confused noise of timbrels, pipes, and cymbals; and the sacrificants howled, as if they were mad; they profaned both the temple of their Goddess, and the ears of their hearers, with their filthy words and actions. The following rites were peculiarly observed in her sacrifices: <sup>b</sup> her temple was opened not by hands, but by prayers; none entered who had tasted garlic; the priests sacrificed to her sitting and touching the earth, and offered the hearts of the victims. And lastly, among the trees, the box and the pine were sacred to her. The box, because the pipes used in her sacrifices were made of it: <sup>c</sup> the pine, for the sake of *Atys*, *Attes*, or *Attines*, a boy that *Cybele* much loved, and made him president of her rites, upon condition that he always preserved his chastity inviolate. But he forgot his vow and lost that virtue. <sup>d</sup> Wherefore the offended Goddess threw him into such a madness, that he emasculated himself (though <sup>e</sup> *Lucian* says that *Cybele* did it) and when he was about to lay violent hands upon himself, she, in pity, turned him into a pine.

But take notice that there was a true *Atys*, the son of *Cræsus* king of *Lydia*. He was born dumb: but when he saw in the fight a soldier at his father's back, with a sword lifted up to kill him, the strings of his tongue, which hindered his speech, burst; and by speaking clearly, he prevented his father's destruction.

<sup>a</sup> Apulei. 8. *Metam.* Claud. de *Rap. Prof.* 2.

<sup>b</sup> Serv. in

*Æn.* 6. Athen. ap. *Lil. Gyr. synt.* 4. *Lactant. p.* in 8. *Theb.*

<sup>c</sup> Serv. in *Æn.* 9.

<sup>d</sup> *Aug. de Civ. Dei.* 7.

<sup>e</sup> *Lucian, de*

*Dea Syria.*

## SECT. 4. THE PRIESTS OF CYBELE.

I JUST <sup>a</sup> now told you that her priests were called *Galli*, from a river of *Phrygia*, of that name. Such was the nature of the water of this river, that whoever drank of it, immediately grew mad to such a degree as to geld himself. This is certain, that the *Galli* were castrated, and thence called *Semiviri*: as often as they sacrificed, they furiously cut and flashed their arms with knives; and thence all furious and mad people were called *Gallantes*. <sup>b</sup> Beside the name of *Galli*, they were also called *Curetes*, *Corybantes*, *Telchines*, *Cabiri*, and *Idæi Daçtyli*. Some say, that these priests were different from the *Galli*; but, because most people believe them to be the same, and say that they were all priests of *Cybele*, therefore I will speak something of each of them.

The *Curetes* were either *Cretans*, or *Ætolians*, or *Eubæans*, and had their names from <sup>c</sup> shaving; so that *Curetes* and *Detonsi* signify almost the same thing. For they shaved the hair of their heads before, but wore hair behind, that they might not be taken (as it has often happened) by the forelocks, by the enemy; or, perhaps, they were called *Curetes*, <sup>d</sup> because they were habited in long vests, like young maidens; or lastly, <sup>e</sup> because they educated *Jupiter* in his infancy.

Her priests were also called *Corybantes*; because in the sacrifices of their Goddesses, they tossed their heads and danced, and *butted* with their foreheads like rams, after a mad fashion. Thus, when they initiated any one in their sacrifices, <sup>f</sup> they placed him in a chair, and danced about him like fools.

Another name of her priests was *Telchines*. These

<sup>a</sup> Lil. Gyr. p. 141.

<sup>b</sup> Var. apud Nonn. in verbo Castus.

<sup>c</sup> Ἀπὸ τῆς κερῆς, à tonsura Curetes dicebantur. <sup>d</sup> Ἀπὸ τῆς κόρης, à puella, quòd puellarum stolum induebant. <sup>e</sup> Ἀπὸ τῆς κοροτορίας; ab educatione juvenum, quòd Jovem infantem aluisse perhibentur. Strabo.

<sup>f</sup> Ἀπὸ τῶ κερύττειν, à cornibus feriendo, et βαίνων incedendo. Strabo l. 1. Plato in Euthid.

were famous magicians and enchanters : and they came from *Crete* to *Cyprus*, and thence into *Rhodes*, which latter island was called *Telchines* from them. <sup>a</sup> Or, if we believe others, they were deserving men, and invented many arts for the good of the public : for they first set up the statues and the images of the Gods.

The *Cabiri*, or *Caberi*, so called from *Cabiri*, mountains of *Phrygia*, <sup>b</sup> were either the servants of the Gods, or Gods themselves, or rather *dæmons*, or the same with the *Corybantes* ; for the people's opinions concerning them are different.

The *Idæi Dactyli* <sup>c</sup> were the servants and *assistants* of *Magna Mater* ; called *Idæi* from the Mountain *Ida*, where they lived, and *Dactyli* <sup>d</sup> from the *fingers* ; for these priests were ten, like the fingers : <sup>e</sup> they served *Rhea* every-where, and in every thing, as if they were *fingers to her*. <sup>f</sup> Yet many affirm, that there were more than ten.

## CHAPTER VIII.

### SECT. I. CERES. HER IMAGE.

*P.* YOU have said enough, dear sir, of *Cybele* ; pray tell me, who that tall majestic lady is, who stands there, <sup>g</sup> beautified with yellow hair, and crowned with a turban composed of the ears of corn ; her bosom swells with breasts as white as snow ; her right hand is full of poppies and ears of corn, and in her left is a lighted torch.

*M.* It is *Ceres*, my *Palæophilus*, <sup>h</sup> the daughter of *Saturn* and *Ops* ; whose singular beauty made the Gods themselves her lovers and admirers. Her brothers *Jupiter* and *Neptune* fell in love with her, and debauched

<sup>a</sup> Strabo l. 1.      <sup>b</sup> Idem ibid.      <sup>c</sup> Sophocl. apud. Lil. Gyr.  
<sup>d</sup> Digni enim Græcè dicuntur δακτυλοι.      <sup>e</sup> Jul. Pol. l. 1.      <sup>f</sup> Strabo.  
 Diod. ap. Gyr.      <sup>g</sup> Ovid. Fast. 4. Arnobius 5. contra Gentes.  
 Martian. 2. de Nupt.      <sup>h</sup> Hesiod. in Theog.

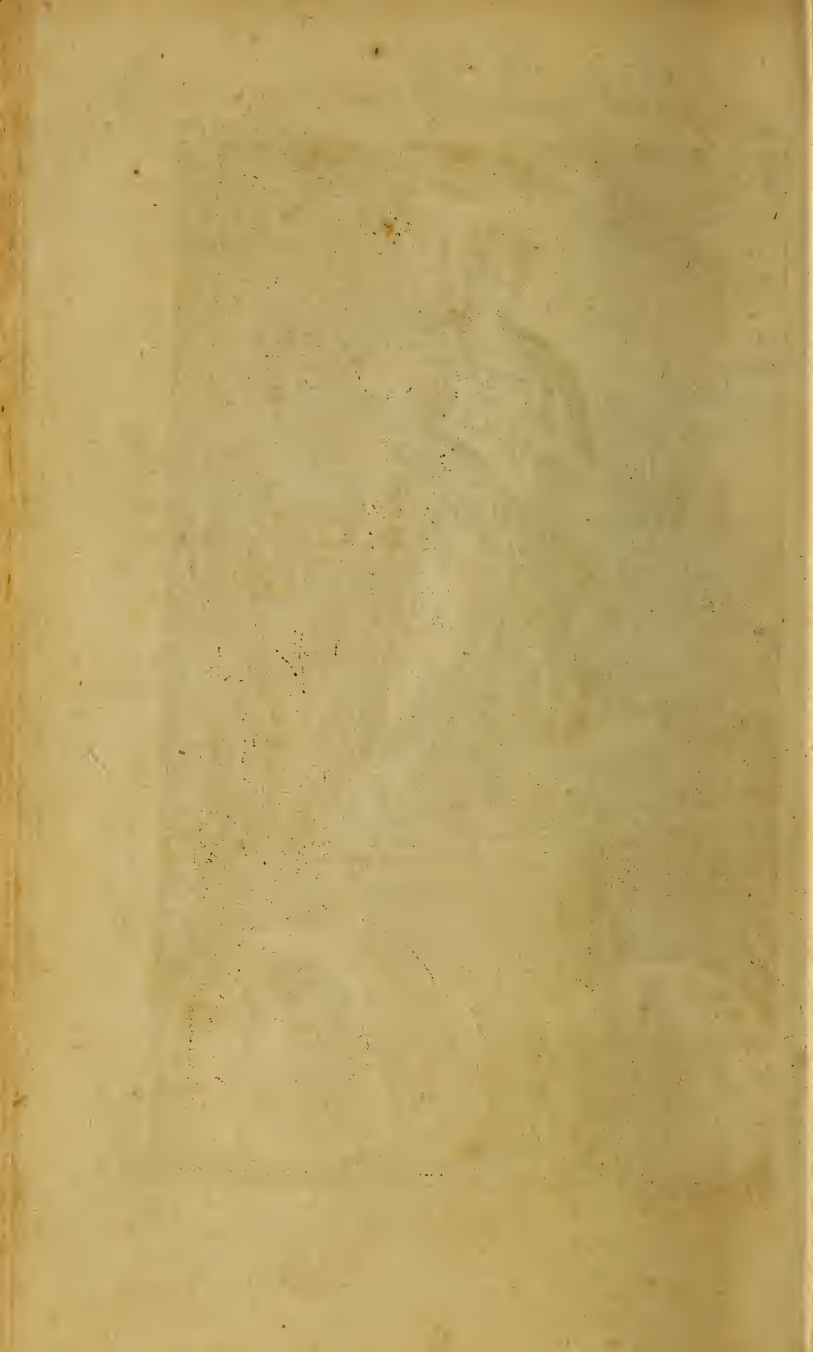


Page 160, Plate 17

Plate 17

Page 160





her. <sup>a</sup> She had *Proserpine* by *Jupiter*; and by *Neptune* it is uncertain whether she had a daughter or a horse: for, <sup>b</sup> as some say, when she avoided the pursuits of *Neptune*, who followed her, she cast herself among a drove of mares, and immediately put on the shape of a mare; which *Neptune* perceiving, he made himself a horse; and from her he begat the horse *Arion*. <sup>c</sup> *Ovid* himself is of this opinion: and hence I suppose the story comes, which <sup>d</sup> *Pausanias* relates. Upon the mountain *Æleus* in *Arcadia*, an altar was dedicated to *Ceres*; her image had the body of a woman, but the head of a horse; it remained entire and unhurt in the midst of fire. Yet others have told us, that *Ceres* did not bring forth a horse, but a daughter: <sup>e</sup> the *Arcadians* thought it a wicked thing to call this daughter by any other name than <sup>f</sup> *the lady*, or *the great Goddess*, which were the usual names of her mother *Ceres*.

*Ceres* was greatly ashamed of this disgrace: she exceedingly lamented the loss of her honour, and testified her sorrow by the mourning clothes, which afterward she wore; whence she was named *Melæno*, *Μελαινα*, *nigra*: she retired into the dark recesses of a cave, where she lay so privately that none of the Gods knew where she was, till *Pan*, the God of the woods, discovered her by chance, and told *Jupiter*; who, sending the *Fates* to her, persuaded her at last to lay aside her grief, and rise out of the cave, which was a happy and joyful thing for all the world. For in her absence, a great infection reigned throughout all sorts of living creatures; which sprang from the corruption of the fruits of the earth, and the granaries every where.

<sup>a</sup> Hesiod. in Theog.      <sup>b</sup> Procl. in Georg. Virg.

<sup>c</sup> *Et te, flava comas frugum mitissima mater,  
Sensit equum.*

Met. 6.

<sup>d</sup> The gold-hair'd gentle goddess *Ceres* knew  
Thee in a horse's shape.

<sup>e</sup> Pausan. in Arcad.

<sup>f</sup> Idem ibid.

<sup>f</sup> Δέσποινα *Domina*,

et *Magna Dea*,

**P.** But why were the fruits of the earth corrupted in her absence?

**M.** Why! Do you not know that she is the *Goddeſs of the Fruits*, and that her very name is derived <sup>a</sup> from her care, in producing or preſerving the fruits of the earth? And have you not heard that ſhe firſt invented and taught the art of tilling the earth, and ſowing corn, and all pulſe (except beans) and of making bread therewith, when before they only eat acorns? This you may learn from <sup>b</sup> *Ovid*, who tells us that *Ceres* was the firſt that made laws; provided wholeſome food; and taught the art of huſbandry, of ploughing and ſowing. For before her time, the earth lay rough and uncultivated, covered with briars, and unprofitable plants; when there were no proprietors of land, they neglected to cultivate it; when nobody had any ground of his own, they did not <sup>c</sup> care to fix landmarks: but all things were common to all men, till *Ceres* who had invented the art of huſbandry, taught men how to exerciſe it; and then they began to contend and diſpute about the limits of thoſe fields, from the culture of which they reaped ſo much profit: and hence it was neceſſary that laws ſhould be enacted to determine the rights and properties of thoſe who contended. For this reaſon *Ceres* was named the <sup>d</sup> foundreſs of laws.

<sup>a</sup> *Ceres* dicitur quaſi *Gerēs* à gerendis fruſtibus: aut quaſi *Serens*, vel ab antiquo verbo *Gerere*, quòd idem eſt ac *Creo*, quòd cunclarum frugum creatrix ſit et altrix. Cic. Na. Deo. 2. Maten. de prof. Rel. c. 18. Scaliger et Serv. in Geo. 1. Callimach. Hymn. in Cer. Plin. 7. c. 50.

<sup>b</sup> *Prima Ceres unco glebam dimovit aratro,  
Prima dedit fruges alimenta mitia terris,  
Prima dedit leges. Gereris ſunt omnia munus:  
Ceres* was ſhe who firſt our furrows plough'd;  
Who gave ſweet fruits, and eaſy food allow'd.  
*Ceres* firſt tam'd us with her gentle laws,  
From her kind hand the world ſubſiſtance draws.

<sup>c</sup> *Aut ſignare quidem, aut partiri limite campum.*  
Or to make landmarks, or to balk their fields.

<sup>d</sup> *Legifera*, et Græce *Θεσμóφορις*; ejuſque ſacra dicebantur *Θεσμóφορια*: Vocabatur etiam *Ceres Δημητῆρ*, quaſi *Γημήτῆρ*, id eſt, Terra Mater. Virg. *Æn.* 3. & Servius ibid.

*P.* I understand now the meaning of her crown made of corn; but yet I do not see what the handful of poppies signifies.

*M.* I will explain the signification of that also in its place; but first let me speak of some other things.

1. She is beautiful and well shaped, because the earth, which she resembles, appears beautiful and delightful to the beholders; especially when it is arrayed with plants, diversified with trees, adorned with flowers, enriched with fruits, and covered with greens; when it displays the honours of spring, and pours forth the gifts of autumn with a bountiful hand.

2. Her hair is yellow, and when the ears of corn are ripe, they are adorned with that golden colour.

3. Her breasts swell with milk, <sup>a</sup> whence she is styled *Mammosa* sometimes, <sup>b</sup> because after the earth is impregnated with seed, and big with the fruit thereof, it brings forth all things out of itself in abundance, and, like a mother, feeds and nourishes us; and hence she is called <sup>c</sup> *Alma*, and <sup>d</sup> *Altrix nostra*.

4. She holds a lighted torch, because when *Proserpine* was stolen away by *Pluto*, her mother <sup>e</sup> *Ceres* was greatly afflicted at the loss of her daughter, and being very desirous to find her again, she kindled her torches (they say) with the flames which burst from the top of the mountain *Ætna*; and with them sought her daughter through the whole world.

5. She carries poppy, because, when through grief she could not obtain the least rest or sleep, *Jupiter* gave her poppy to eat: <sup>f</sup> for they say this plant is endued with a power to create sleep and forgetfulness. Her grief was a little allayed by sleep, but she forgot not her loss, and after many voyages and journies, she at last heard where *Proserpine* was; as you will hear in its proper place.

<sup>a</sup> Lil. Gyr. synt. 14.  
Geo. 1.

<sup>d</sup> Cic. Nat. Deor. 2.

<sup>b</sup> Cic. Nat. Deor. 2 & 3.

<sup>e</sup> Cic. in Verrem.

<sup>c</sup> Virg.

<sup>f</sup> Serv.

in Geo. 1.

*P.* But what is that young man, who sits in a chariot drawn by flying serpents?

*M.* It is *Triptolemus*, in the chariot which *Ceres* gave him. He was the son of *Celeus*, king of *Eleusis* in *Attica*. *Ceres* brought him up from his infancy, upon this occasion. While she sought *Proserpine* by sea and land, <sup>a</sup> upon the way she came into the city *Eleusis*, where king *Celeus* entertained her; whose kindness she requited, by breeding up his young son, whom in the daytime she fed <sup>b</sup> with celestial and divine milk, but in the night covered him all over with fire. The child in a few days became a beautiful young man, by this extraordinary manner of education. *Meganira* his mother, greatly wondering at this speedy progress, was very desirous to know how *Ceres* dealt with her son; she therefore looked through a small hole, and saw *Ceres* cover her son *Triptolemus* with burning coal. This affrighted her so, that she cried out that *Ceres* was murdering her son; and she ran into the room to save him. *Ceres* punished her imprudent curiosity with death; then putting *Triptolemus* into the chariot that you see, she sent him throughout the world, to show mankind the use of corn. He executed her commands so faithfully, and taught men the art of husbandry, of sowing, reaping, and of thrashing the corn so well, that hence he obtained his name <sup>c</sup> *Triptolemus*. <sup>d</sup> *Ovid* gives us an

<sup>a</sup> Callinach. Hymn. in Cer.    <sup>b</sup> Serv. in Geo. 1.    <sup>c</sup> *Triptolemus dicitur quasi τριψας τὰς ἐλάς*, id est, hordeum terens. *Hyg.* fab. 147.

<sup>d</sup> — *Geminos dea fertilis angues*

*Curribus admovit: frænisque coërcuit ora;*  
*Et medium cæli, terræque per aëra vecta est:*

*Atque levem currum Tritonida misit in arcem*

*Triptolemo; partimque rudi data semina jussit*

*Spargere humo, partim post tempora longa recultæ.*

*Ceres* her chariot mounts: yok'd dragons stand,

Tame and obedient to her gentle hand:

With stretch'd out wings, through yielding air they fly,

Till *Ceres* sends her chariot from the sky,

To good *Triptolemus*, her *Athenian* friend;

*Triptolemus*, whose useful cares intend

excellent description of this in the fifth book of his *Metamorphoses*.

*P.* But what evet is that near the wheel of *Ceres*' chariot? for I fancy I see an evet there.

*M.* That creature was once a boy, whom *Ceres*, for his malapertness, changed into a little beast like à lizard. For when *Ceres* was very weary with travelling, and thirsty, she came to a cottage, and begged a little water to wash her mouth, of an old woman that lived there: the old woman not only gave her water, but also barley-broth; which when the Goddess supped up greedily, the woman's son *Stellio*, a saucy boy, mocked her. This raised *Ceres*' anger so far, that in a rage she flung some of the broth into the boy's face, <sup>a</sup> who was thereby changed into an evet or newt.

But do you see the man rolling himself upon the ground, and tearing and eating his own flesh?

*P.* I observe him: what is his name, and why is he so cruel to himself?

*M.* They call him *Erisichthon*. In contempt of the sacrifices of *Ceres*, he defiled her groves, and cut down one of her oaks; for which he was punished with perpetual hunger: so that, when he has devoured all the meat and food which he can by any ways procure, he is forced to eat his own flesh to support his own body; and to bring upon himself a horrible death, the better to sustain his life.

The common good: seed was the chariot's load,  
Which she on him for public use bestow'd:  
Part she for fallow fields new plough'd design'd,  
And part for lend by frequent tith resio'd.

<sup>a</sup> *Fugit anum, latebramque petit, aptumque colori*

*Nomen habet, variis stellatus corpora guttis.*

Flies the old wife, and creeps into a hole,  
And from his speckled back a name he gets.

## SECT. 2. THE SACRIFICES OF CERES.

AMONG all the *Cerealia*, or sacrifices instituted to the honour of *Ceres*, these which follow are the chief: *Eleusinia* (by which <sup>a</sup> name the Goddess herself was also known) were so called, because they were first celebrated in the city *Eleusis*. <sup>b</sup> Of these were two sorts; the *Majora*, consecrated to *Ceres*, and the *Minora*, to *Proserpine*. <sup>c</sup> It was a custom, that those who were initiated in the *Majora*, never pulled off the clothes which they then wore, till they fell off in rags. <sup>d</sup> In both the *Majora*, and *Minora*, a perpetual and wonderful silence was kept: to publish any thing concerning them was a crime; whence came the proverb concerning *silent persons*, Ἀττικὰ Ἐλευσινια [*Attica Eleusinia*] and the word *mysterium* signifies a *religious rite*, from μύω [*muo*] *os claudio*. Lighted torches were used in their sacrifices, <sup>e</sup> because *Ceres* with them sought *Proserpine*; and up and down the streets and the highways, they cried out, *Proserpine!* till they had filled all places with their dismal howlings. Games were celebrated in these sacrifices, in which the victors <sup>f</sup> were honoured with a barley crown.

The <sup>g</sup> *Thesmophoria* were instituted by *Triptolemus*: and those women, who vowed perpetual chastity, were initiated in them. For some days a fast was kept; and wine was <sup>h</sup> altogether banished from her altar; whence this expression came, *Cereri nuptias facere*, which (among the ancients) signifies a feast where there was no wine. Swine were sacrificed to this Goddess, <sup>i</sup> because they

<sup>a</sup> Pausan. in Attic.      <sup>b</sup> Plut. in Demetrio.      <sup>c</sup> Aristoph. in Pluto.      <sup>d</sup> Seneca l. 7. nat. quæst. c. 31.

<sup>e</sup> *Nocturnisque Hecate triviis ululata per urbes.*

*Æn.* 4. vide Servium.

And *Hecate* by night ador'd with shrieks.

<sup>f</sup> Pindar. in Isthm.      <sup>g</sup> Pliny, l. 24.      <sup>h</sup> Serv. in *Æn.* 3.

<sup>i</sup> *Prima Ceres avida gavisa est sanguine porcæ,*

*Ultra suas meritâ cæde nocentes opes.*

*Ovid. Fast.* 1.



hurt the fruits of the earth. And garlands, <sup>a</sup> composed of ears of corn, were offered to her.

*Ambarvalia* were instituted to purge the fields, and to beg fruitfulness and plenty. They were so called, <sup>b</sup> because the sacrifices were led about the fields; as the suburbs [*amburbium*] were esteemed sacred, because the sacrifice was carried round the city. These sacrifices were performed by husbandmen, <sup>c</sup> who carried a sow big with young, or a cow-calf, through the corn and the hay, in the beginning of harvest, thrice; the countrymen following him with dancing, and leaping, and acclamations of joy, till all the fields rung with the noise. In the mean time, one of them, adorned with a crown, sung the praises of *Ceres*; and after they had offered an oblation of wine mixed with honey and milk, before they began to reap, they sacrificed the sow to her. <sup>d</sup> The rites of these *Ambarvalia* are beautifully described by *Virgil*.

*Ceres* with blood of swine we best atone,  
Which thus requite the mischief they have done.

<sup>a</sup> *Flava Ceres, tibi sit nostro de rure corona  
Spicea, quæ templi pendeat ante fores.*

Tibullus.

To thee, fair Goddess, we'll a garland-plant  
Of ears of corn, to adorn thy temple gate.

<sup>b</sup> *Quod victima ambiret arva. Serv. in Geo. 1.* <sup>c</sup> *Virg. Ecl. 3.*

<sup>d</sup> *Guncta tibi Cererem pubes agrestis adoret :  
Cui tu lacte favos, et m' ti dilue Baccho,  
Terque novas circum felix eat hostia fruges ;  
Omnis quàm chorus et socii comitentur ovantes,  
Et Cererem clamore vocent in tecta : neque ante  
Falcem maturis quisquam supponat aristas,  
Quàm Cereri, torta redimitus tempora quercu,  
Det motus incompósitos, et carmina dicat.*

Geo. 1.

Let every swain adore her power divine,  
And milk and honey mix with sparkling wine :  
Let all the choir of clowns attend this show,  
In long procession, shouting as they go ;  
Invoking her to bless their yearly stores,  
Inviting plenty to their crowned floors.  
Thus in the spring, and thus in summer's heat,  
Before the sickles touch the rip'ning wheat,  
On *Ceres* call, and let the lab'ring hind  
With oaken wreaths his hollow temples bind :  
On *Ceres* let him call, and *Ceres* praise,  
With uncouth dances, and with country-lays.

## CHAPTER IX.

## SECT. I. THE MUSES. THEIR IMAGE.

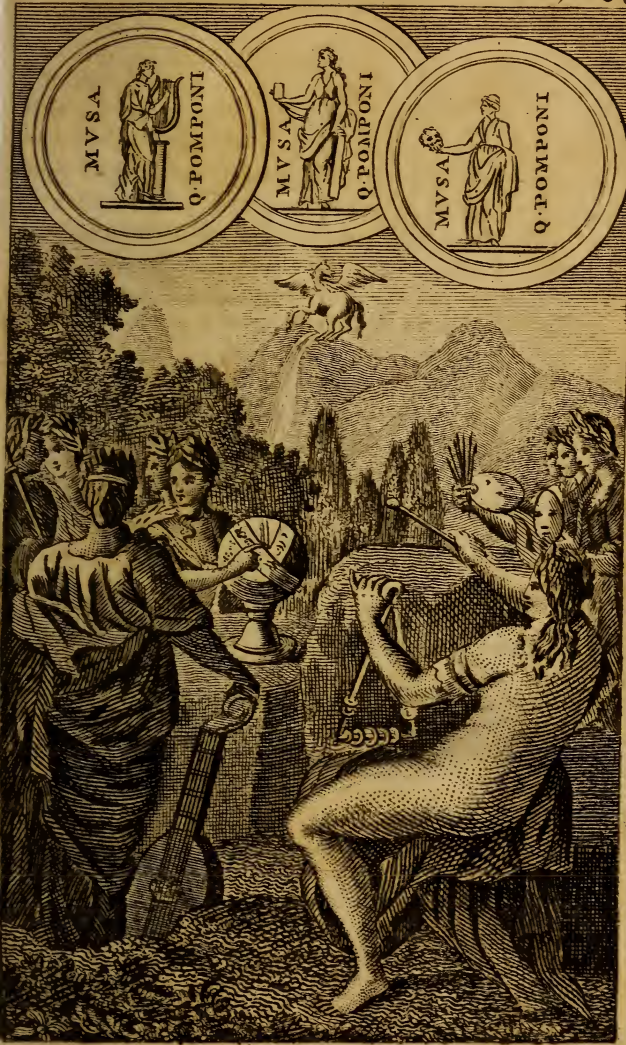
*P.* O WHAT beauty, what sweetness, what elegance is here!

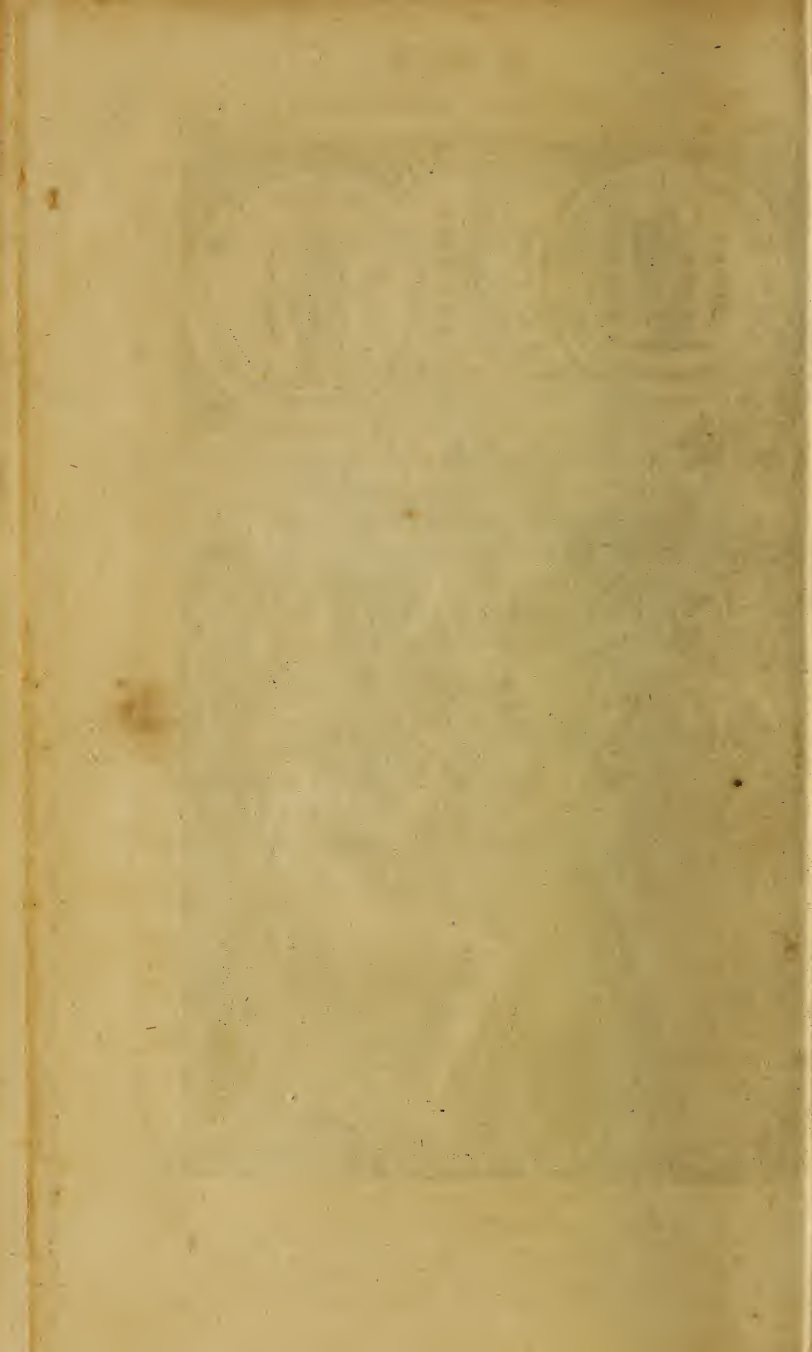
*M.* You mean in those nine *virgins*,<sup>a</sup> who are crowned with palms; do you not?

*P.* Certainly. How pleasantly and kindly they smile! How decent and becoming is their dress! How handsomely do they sit together in the shade of that laurel arbour! How skilfully some of them play on the harp, some upon the cithern, some upon the pipe, some upon the symbal, and some harmoniously sing and play at once! Methinks I hear them with united minds, voices, and hands, make an agreeable concord arise from their different instruments, governing their several voices in such a manner, that they make the most noble harmony, whose pleasing charms, entering into my ears, ravish my mind with pleasure.

*M.* They are the *Muses*;<sup>b</sup> the mistresses of all the sciences, the presidents of the *musicians* and *poets*, and the governors of the feasts and solemnities of the Gods. <sup>c</sup> *Jupiter* begat them of the nymph *Mnemosyne*, who afterward brought them forth upon the mountain *Pierius*. <sup>d</sup> Some affirm that they had other parents, and <sup>e</sup> ancient writers say, that they lived before *Jupiter*, and were the daughters of *Cælum*. They are called the daughters of *Jupiter* and *Mnemosyne* (which in *Greek* signifies *memory*) because all students and scholars ought not only to have great ingenuity, but ready memories.

<sup>a</sup> Corint. apud Lil. Gyr.    <sup>b</sup> Orph. in Hymn. Mus.    <sup>c</sup> Hesiod. in Theog.    <sup>d</sup> Tzetzes Chil. 6. hist. 50.    <sup>e</sup> Mus. ap. Lil. Gyr.





## SECT. 2. THE NAME OF MUSÆ.

THE *Musæ* were formerly called *Mosæ*, and were so named from a <sup>a</sup> Greek word, that signifies *to inquire*; because men, by inquiring of them, learn the things of which they were before ignorant. But others say, they had their name from <sup>b</sup> their resemblance, because there is a similitude, and an affinity and relation between all the sciences; in which they agree together, and are united with one another. Wherefore the *Muses* are often painted with their hands joined, dancing in a ring; in the middle of them sits *Apollo*, their commander and prince. The pencil of nature described them in that manner upon the agate which *Pyrrhus*, who made war against the *Romans*, wore in a ring: for in it was a representation of the nine *Muses*, and *Apollo* holding a harp; and these figures were not delineated by art, but by the <sup>c</sup> spontaneous handy work of nature; and the veins of the stone were formed so regularly, that every Muse had her particular distinction.

## SECT. 3. THE PROPER NAMES OF THE MUSES.

P. WHAT was the proper name of each of the *Muses*?

M. They had each a name derived from some particular accomplishment of their minds or bodies.

The first, *Calliope*, was so called from <sup>d</sup> the *sweetness of her voice*; she presides over *rhetoric*, and is esteemed the most excellent of all the nine.

The second, *Clio*, is so named from <sup>e</sup> *glory*. For she is the *historical* muse, and takes her name from the *famoufness* of the things she records.

<sup>a</sup> Ἀπὸ τῆ μῦσαι, id est, ab inquirendo. Plato in Cratylor

<sup>b</sup> Μῆσαι, quasi ὁμοιοῦσαι, id est, similes. Cassiodor. <sup>c</sup> Plin.

l. 37. c. 1. <sup>d</sup> Ἀπὸ τῆς καλῆς ὀπῆς, à suavitate vocis. <sup>e</sup> Ἀπὸ

τῆ κλέυς, à gloria sc. rerum gestarum quas memorat. Schol. Ap. l.

The third, *Erato*, has her name from <sup>a</sup> *love*, because she sings of amours; or because learned men are beloved and praised by others. She is also called *Soltatrix*; for she first invented the art of *dancing*, over which she presided. She was also the inventress of *poetry*.

The fourth, *Thalia*, from <sup>b</sup> her *gayety, briskness; and pleasantry*; because she sings pleasantly and wantonly. Some ascribe to her the invention of *comedy*, others of *geometry*.

The fifth, *Melpomene*, from <sup>c</sup> *the excellency of her song, and the melody she makes when she sings*. She is supposed to preside over *tragedy*, and to have invented *sonnets*.

The sixth, *Terpsichore*, has her name from <sup>d</sup> *the pleasure she takes in dancing*, because she delights in balls. Some call her *Citharistria*.

The seventh, *Euterpe*, or *Euterpia*, from <sup>e</sup> *the sweetness of her singing*. Some call her *Tibicina*, because according to them, she presides over the *pipes*: and some say, *logic* was invented by her.

The eighth, *Polyhymnia*, or *Polymnia*, or *Polymneia*, from <sup>f</sup> *her excellent memory*: and therefore <sup>g</sup> the invention of writing *history* is attributed to her; which requires a good memory. It was owing to her, <sup>h</sup> that the songsters add to the verses that they sing, hands and fingers which speak more than the tongue; an expressive silence; a language without words; in short, gesture and action.

The ninth, <sup>i</sup> *Urania*, was so called either because she sings of *divine* things; or because, through her assistance, men are praised to the *skies*; or because, by

<sup>a</sup> Ἀπὸ τῆς ἔρωτος, ab amore. Ovid. Art. Am. 2. <sup>b</sup> Ἀπὸ τῆς θαλλεῖν, id est, virere, germinare, et florere. Procl. in Hesiod.  
<sup>c</sup> Ἀ μέλωμαι canto et modulator, vel ἀπὸ τῆς μέλος ποιεῖν concentum facere. <sup>d</sup> Ἀπὸ τέρεσθαι τοῖς χοροῖς, quod choreis delectetur.  
<sup>e</sup> Ἀβ εὐτερπῆς, jucunda nempe in concentu. <sup>f</sup> Ἀ πολλὸς multus et μνήμη memoria.  
<sup>g</sup> Plut. in Sympof. <sup>h</sup> Quod carminibus additæ sint orchestrarum loquacissimæ manus, linguosi digiti, silentium clamofum, expositio tacita, uno verbo gestus et actio.  
<sup>i</sup> Ἀπὸ τῆς ὕρανης, à cœlo.

the sciences, they become conversant in the contemplation of *celestial* things.

*Babusius*, a modern poet, has comprised the names of all the *Muses* in a <sup>a</sup> distich: that is, he has made the nine *Muses* to stand, which is something strange, but upon eleven feet. Perhaps you will remember their names better, when they are thus joined together in two verses.

#### SECT. 4. THE COMMON NAMES OF THE MUSES.

P. WHAT names have the *Muses* common to them all?

M. The most remarkable are,

*Heliconide*, or *Heliconiades*, from the mountain *Helicon*, in *Bœotia*.

*Parnassides*, from the mountain *Parnassus*, in *Phocis*, which has two heads; <sup>b</sup> where if any person slept, he presently became a poet. It was anciently called *Larnassus*, from *Larnace*, the ark of *Deucalion*, which rested here; and was named *Parnassus*, after the flood, from an inhabitant of this mountain so called.

*Citherides*, or *Citheriades*, from the mountain *Cithæron*, where they dwelt.

*Aonides*, from the country *Aonia*.

*Pierides*, or *Pieriæ*, <sup>c</sup> from the mountain *Pierus*, or *Pieria*, in *Thrace*; or from the daughters of *Pierius* and *Anippe*, who, daring to contend with the *Muses*, were changed into *pies*.

*Pegassides* and *Hippocrenides*, from the famous fountain *Helicon*, which by the *Greeks* is called <sup>d</sup> *Hippocrene*, and by the *Latins*, <sup>e</sup> *Caballinus*, both which words signify the *horse's fountain*: it was also named *Pegaseus*, from *Pegasus* the *winged horse*, <sup>f</sup> which by striking a

<sup>a</sup> *Calliope*, *Polymneia*, *Erato*, *Clio*, atque *Thalia*,

*Melpomene*, *Euterpe*, *Terpsichore*, *Urania*.

l. 4. epig. 1.

<sup>b</sup> *Perfus* in *Proœmio*.

<sup>c</sup> *Idem* *ibid*.

<sup>d</sup> *Ab ἵππου* equus, et

*γενν* fons.

<sup>e</sup> *Caballinus*, à *Caballus*, id est, equus,

<sup>f</sup> *Ovid*,

*Met.* 5.

stone in this place with his foot, opened the fountain,  
<sup>a</sup> and the waters of it became *vocal*.

*Aganippides*, or *Aganippeæ*, from the fountain *Aganippe*.

*Castalides*, from the fountain *Castalius* at the foot of *Parnassus*.

SECT. 5. THE NUMBER OF THE MUSES.

*P.* WHAT was the number of the *Muses*?

*M.* Some write <sup>b</sup>, that they were but Three in the beginning; because *sound*, out of which all singing is formed, is naturally *threefold*; either made by the voice alone; or by blowing, as in pipes; or by striking, as in citherns and drums. Or it may be, because there are three tones of the voice or other instruments, the *bass*, the *tenor*, and the *treble*. <sup>c</sup> Or because three is the most perfect of *numbers*; for it agrees to the persons of the Godhead. <sup>d</sup> Or lastly, because all the sciences are distributed into three general parts, *philosophy*, *rhetoric*, and *mathematics*; and each three parts are subdivided into three *other* parts; *philosophy* into *logic*, *ethics*, and *physics*; *rhetoric* into the *demonstrative*, *deliberative*, and *judicial kind*; *mathematics* into *music*, *geometry*, and *arithmetic*: and hence it came to pass, that they reckoned not only Three *Muses*, but Nine.

Others give us a different reason why they are Nine. <sup>e</sup> When the citizens of *Sicyon* appointed three skilful artificers to make the statues of the Three *Muses*, promising to choose those three statues out of the nine, which they liked best, they were all so well made that they could not tell which to prefer; so that they bought them all, and placed them in the temples: and *Hestod* afterward assigned to them the names mentioned above.

*P.* Were they virgins?

*M.* <sup>f</sup> Some affirm it; and others deny it, who reckon

<sup>a</sup> Sidonius Apollin. <sup>b</sup> Var. apud August. <sup>c</sup> Censorin. de die natali. <sup>d</sup> Phur. de Deorum Natura. <sup>e</sup> Var. apud August. ex L. Gyr. <sup>f</sup> Plato ap. eundem. Vide Nat. Com.



up their children. But however, let no person despise the *Muses*, unless he design to bring destruction upon himself by the example of *Thamyras* or *Thamyris* <sup>a</sup>; who being conceited of his beauty and skill in singing, presumed to challenge the *Muses* to sing, upon condition, that if he was overcome, they should punish him as they pleased. And after he was overcome, he was deprived at once both of his harp and his eyes.

## CHAPTER X.

### THEMIS, ASTRÆA, NEMESIS.

*P.* THESE three Goddesses, I see, contrive and consult together on affairs of great moment.

*M.* I suppose so; for the business of them is almost the same: the same function is incumbent upon each of them. But, however, let us inspect them all singly.

*Themis*, the first of them, <sup>b</sup> is the daughter of *Cælum* and *Terra*. According to the <sup>c</sup> signification of her name, her office is to instruct mankind to do things honest, just, and right. <sup>d</sup> Therefore her images were brought and placed before those who were about to speak to the people, that they might be admonished thereby to say nothing in public, but what was just and righteous. Some say, <sup>e</sup> she spoke oracles at *Delphi*, before *Apollo*; though <sup>f</sup> *Homer* says, that she served *Apollo* with nectar and ambrosia. There was another *Themis*, of whom *Justice*, *Law*, and *Peace*, are said to be born. *Hesiod*, by way of eminence, calls her <sup>g</sup> *modest*, because she was ashamed to see any thing that was done against right and equity. *Eusebius* calls her *Carmenta*; <sup>h</sup> because by her verse and precepts she directs every one to that which is just. But here he

<sup>a</sup> Hom. Iliad 2. Plut. de Musica. <sup>b</sup> Hesiod. in Theog.  
<sup>c</sup> Θέμις enim significat *fas*. <sup>d</sup> Ex Lil. Gyr. <sup>e</sup> Ovid. Met. 1.  
<sup>f</sup> Hymn. in Apollinem. <sup>g</sup> Ἄιδος ἄνηρ, id est, pudibundam. Hesiod. in Theog. <sup>h</sup> Quod carminibus edictisque suis præcipiat unicusque quod justum est. Euseb. Præp. Evang. l. 3.

means a different *Carmenta* from the *Roman Carmenta*, who was the mother of *Evander*, otherwise called *Themis Nicostrata*, a prophetic lady. <sup>a</sup> She was worshipped by the *Romans*, because she prophesied; and was called *Carmenta*, either <sup>b</sup> from the verse in which she uttered her predictions, or <sup>c</sup> from the madness which seemed to possess her when she prophesied. To this lady an altar was dedicated near the gate *Carmentalis*, by the *Capitol*; and a temple was built to her honour also upon this occasion: When <sup>d</sup> the senate forbade the married women the use of litters or sedans, they combined together, and resolved, that they would never bring children, unless their husbands rescinded that edict: they kept to this agreement with so much resolution, that the senate was obliged to change their sentence, and yield to the women's will, and allow them all sedans and chariots again. And when their wives conceived, and brought forth fine children, they erected a temple in honour of *Carmenta*.

*Astræa*, <sup>e</sup> the daughter of *Aurora* and *Astræus* the *Titam* (or, as others rather say, the daughter of *Jupiter* and *Themis*) was esteemed <sup>f</sup> the princess of *Justice*. The poets feign, that in the *Golden Age* she descended from heaven to the earth; and being offended at last by the wickedness of mankind, <sup>g</sup> she returned to heaven again, after all the other Gods had gone before her. She is many times directly called by the name of *Justitia*; as particularly by <sup>h</sup> *Virgil*. And when she had returned to heaven again, she was placed where we now see the constellation <sup>i</sup> *Virgo*.

<sup>a</sup> Solinus in descriptione Romæ.

<sup>b</sup> A Carmine. Ovid. Fast.

<sup>c</sup> Quasi carens mente.

<sup>d</sup> Vide Ovid. in Fast. l. 2.

<sup>e</sup> Hesiod.

in Theog. <sup>f</sup> Justitiæ antistita.

*g* *Victa jacet pietas, et virgo cæde madentes*

*Ultima cælestium terras Astræa reliquit.*

All duty dies, and weary'd justice flies

From bloody earth at last, and mounts the skies.

<sup>h</sup> ——— *Extrema per illos*

*Justitia excedens terris vestigia fecit.*

Geo. 2.

Justice last took her flight from hence, and here

The prints of her departing steps appear.

<sup>i</sup> Boccat. Gen. Deor. 4.

The parents of *Nemesis* were <sup>a</sup> *Jupiter* and *Necessity*; or, according to others, *Nox* and *Oceanus*. She was the Goddess that rewarded virtue, and punished vice; and she taught men their duty, so that she received her name <sup>b</sup> from the distribution that she made to every body. *Jupiter* enjoyed her, as the story says, in the shape of a goose; <sup>c</sup> and afterward she brought forth an egg, which she gave to a shepherd whom she met, to be carried to *Leda*. *Leda* laid up the egg in a box, and *Helena* was soon after produced of that egg. But others give us quite different accounts of the matter. The *Romans* certainly sacrificed to this Goddess, when they went to war; whereby they signified that they never took up arms, unless in a just cause. She is called by another name, *Adrostea*, from *Adrastus*, a king of the *Argives*, who first built an altar to her: or, perhaps, from <sup>d</sup> the difficulty of escaping from her: because no guilty person can flee from the punishment due to his crime, though *Justice* sometimes overtakes him late. She has indeed <sup>e</sup> wings, but does not always use them; but then <sup>f</sup> the slower her foot is, the harder is her hand. *Rhamnusia* is another name of this Goddess, from *Rhamnus*, a town in *Attica* <sup>g</sup>, where she had a temple, in which <sup>h</sup> there was a statue of her made of one stone, ten cubits high; she held the bough of an apple-tree in her hand, and had a crown upon her head, in which many images of deer were engraven. <sup>i</sup> She had also a wheel, which denoted her swiftness when she avenges.

<sup>a</sup> Pausan. in Arcad. <sup>b</sup> Ἀπὸ τῆ ἐλάτης ἐπινομήσεως, à distributione quæ unicuique fit. Plato de Legibus Dial. <sup>c</sup> Apollod. l. 3. Biblioth. <sup>d</sup> Ab a non, et διδράσκω fugio, quòd videlicet nemo nocens effugere queat pœnam suis sceleribus debitam. <sup>e</sup> Pausan. in Attic.

<sup>f</sup> *Ad scelorum pœnas ultrix venit ira tonantis,  
Hoc graviore manu, quo graviore pede.  
Vengeance divine to punish sin moves slow,  
The slower is its pace, the surer is its blow.*

<sup>g</sup> Strabo l. 9.

<sup>h</sup> In Atticis.

<sup>i</sup> *Sed Dea, quæ nimis obstat Rhamnusia votis,  
Ingemuit, flexitque rotam.*

Claudian.

Th' avenging Goddess, t' our desires unbent,  
First groan'd, then turn'd her wheel.

## CHAPTER XI.

## THE GODS OF THE WOODS, AND THE RURAL GODS.

## SECT. I. PAN. HIS NAMES.

WE are now come to the second part of the right-hand wall, which exhibits the images of *the Gods and Goddesses of the Woods*. Here you may see the Gods *Pan, Silvanus, the Fauni, the Satyri, Silenus, Priapus, Aristæus, and Terminus*.

And there you see the Goddesses, *Diana, Pales, Flora, Feronia, Pomona*, and an innumerable company of *Nymphs*.

*P.* What *Gods* do you show me? Do you call those cornuted monsters, *Gods*, who are half men, and half beasts, hairy, and shaggy, with goats feet and horses tails?

*M.* Why not, since they have attained to that honour? First, let us examine the prince of them all, *Pan*.

*Pan* is called by that name, either, as some tell us, <sup>a</sup> because he was the son of *Penelope* by all her wooers; or, <sup>b</sup> because he exhilarated the minds of all the *Gods* with the music of the pipe, which he invented; and by the harmony of the cithern, upon which he played skillfully as soon as he was born. Or, perhaps, he is called *Pan*, <sup>c</sup> because he governs the affairs of the universal world by his mind, as he represents it by his body, as we shall see by and by.

The *Latins* called him *Inuus* and *Incubus*, the *night-mare*; <sup>d</sup> because he uses carnality with all creatures.

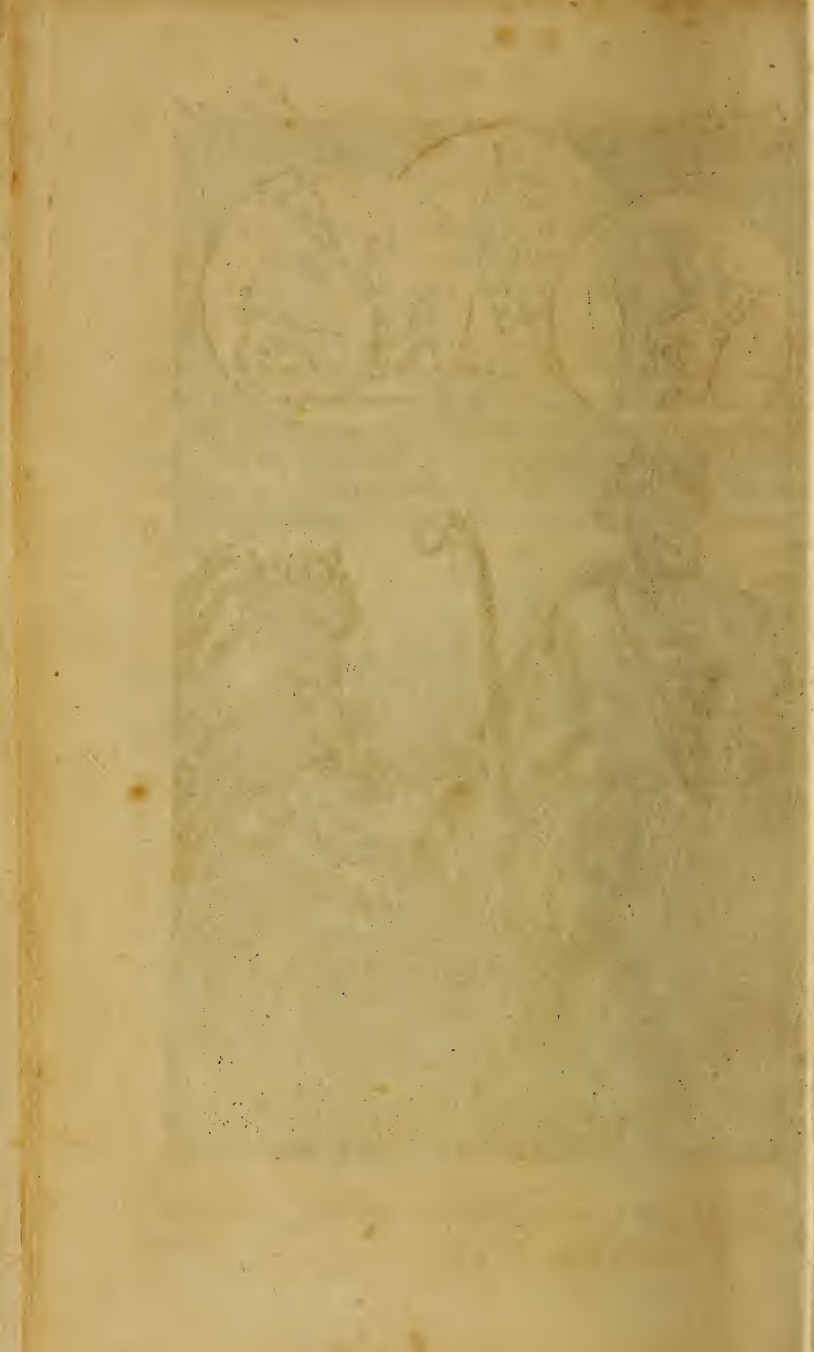
And at *Rome* he was worshipped, and called <sup>e</sup> *Lupercus* and *Lyceus*. To his honour a temple was built

<sup>a</sup> Α ωᾶν, omne, quod ex omnium procorum congressu cum Penelope sit natus. Samius. <sup>b</sup> Hom. in Hymn. <sup>c</sup> Phurnut.

<sup>d</sup> Ab ineundo passini cum omnibus animalibus. Serv. in Æn.

<sup>e</sup> Justin. l. 43.





at the foot of the *Palatine* hill, and festivals called *Lupercalia* were instituted, in which his priests, the *Luperci*, ran about the streets naked.

### SECT. 2. THE DESCENT OF PAN.

His descent is uncertain; but the common opinion is, that he was born of *Mercury* and *Penelope*.<sup>a</sup> For when *Mercury* fell violently in love with her, and tried in vain to move her, at last, by changing himself into a very white goat, he obtained his desire, and begat *Pan* of her, when she kept the sheep of her father *Icarius* in the mount *Taygetus*. *Pan*, after he was born,<sup>b</sup> was lapt up in the skin of a hare, and carried to heaven. But why do I here detain you with words? Look upon the image of him.

### SECT. 3. THE IMAGE OF PAN.

*P.* Is that *Pan*?<sup>c</sup> that horned half goat, that resembles a beast rather than a man, much less a God; whom I see described with a smiling ruddy face, and two horns: his nose is flat, his beard comes down to his breast, his skin is spotted, and he has the tail, thighs, legs, and feet of a goat; his head is crowned or girt about with pine, and he holds a crooked staff in one hand, and in the other a pipe of uneven reeds, with the music of which he can cheer even the Gods themselves. O ridiculous deity, fit only to terrify boys!

*M.* Believe me, he has frightened the men too: for when the *Gauls*, under *Brennus* their leader, made an irruption into *Greece*, and were just about to plunder the city *Delphi*, *Pan* in the night frightened them so much, that they all betook themselves to flight, when nobody pursued them. Whence we proverbially say,

<sup>a</sup> Herod. in *Euterpe*,  
*Bacch.*

<sup>b</sup> Hom. in *Hymn.*

<sup>c</sup> *Lucian.* in

that men are in <sup>a</sup> *panic fear*, when we see them affrighted without a cause.

Now hear what the image of *Pan* signifies. *Pan*, they say, is a symbol of the universal world, as I intimated before. <sup>b</sup> In his upper part he resembles a man, in his lower part a beast; because the superior and celestial part of the world is beautiful, radiant, and glorious; as is the face of this God, whose horns resemble the rays of the sun, and the horns of the moon: the redness of his face is like the splendor of the sky; and the spotted skin that he wears, is an image of the starry firmament. In his lower parts he is shagged and deformed, which represents the shrubs, and wild beasts, and trees of the earth below: his goats feet signify the solidity of the earth; and his pipe of seven reeds, that celestial harmony which is made by the seven planets. He has a shephook, crooked at the top, in his hand, which signifies the turning of the year into itself.

#### SECT. 4. ACTIONS OF PAN.

*P.* BUT what mean those young ladies that dance about him?

*M.* They are nymphs, who dance to the music of his pipe; <sup>c</sup> which instrument *Pan* first invented. You will wonder when you hear the relation which the poets give of this pipe, to wit, <sup>d</sup> as oft as *Pan* blows it, the dugs of the sheep are filled with milk: for he is the *God of the Shepherds and Hunters*, the *Captain of the Nymphs*, the *President of the Mountains and of a Country Life*, and the <sup>e</sup> *Guardian of the Flocks* that graze upon the mountains. Although his aspect is so deformed, yet when

<sup>a</sup> Terrores Panici eorum sunt qui sine causâ perterrentur. Pausan. Plutarch. <sup>b</sup> Serv. in Ecl. 2.

<sup>c</sup> *Pan primus calamos cerâ conjungere plures Instituit.*

Virg. Ecl. 2.

*Pan* taught to join with wax unequal reeds.

<sup>d</sup> Orph. in Hymn. Ibcus, Poeta Græcus,

<sup>e</sup> — *Pan curat oves, oviumque magistras.*

Virg. Ecl. 2.

*Pan* loves the shepherds, and their flocks he feeds.



he changed himself into a white ram, he pleased and gratified *Luna*,<sup>a</sup> as it is reported. The nymph *Echo* fell also in love with him, and brought him a daughter named *Iringes*, who<sup>b</sup> gave *Medea* the medicines (they say) with which she charmed *Jason*.<sup>c</sup> He could not but please *Dryope*, to gain whom, he laid aside, as it were, his divinity, and became a shepherd. But he did not court the nymph *Syrinx* with so much success: for she ran away to avoid so filthy a lover; till coming to a river (where her flight was stopped) she prayed the *Naiades*, the *Nymphs of the Waters*, because she could not escape her pursuer, to change her into a bundle of reeds, just as *Pan* was laying hold of her,<sup>d</sup> who therefore caught the reeds in his arms instead of her.<sup>e</sup> The winds moving these reeds backward and forward occasioned mournful but musical sounds, which *Pan* perceiving, he cut them down, and made of them reeden pipes.

<sup>a</sup> *Munere sic niveo lanæ, si credere dignum est,  
Pan Deus Arcadiæ captam te, Luna, sefellit.* Virg. Geo. 3.

'Twas thus with fleeces milky white (if we  
May trust report) *Pan*, God of *Arcady*,  
Did bride thee, *Cynthia*, nor didst thou disdain,  
When call'd in woody shades, to ease a lover's pain.

<sup>b</sup> Theætet. Poeta Græcus. <sup>c</sup> Hom. in Hymn.

<sup>d</sup> *Hic se mutarent liquidas orâsse sorores:  
Panaque cum prensam sibi jam Syringa putaret  
Corpore pro nymphæ calamos tri-visse palustres.* Ov. Met. 14

When, that she might avoid a lustful rape,  
She begg'd her sister nymphs to change her shape:  
*Pan* thought h' had hugg'd his mistress, when indeed  
He only hugg'd a truss of moorish reed.

<sup>e</sup> *Dumque ibi suspirat, motos in arundine ventos  
Effecisse sonum tenuem similemque querenti.*

*Arte novâ, vocisque Deum dulcedine captum,  
Hoc mihi concilium tecum, dixisse, manebit;  
Atque ita disparibus calamis compagine cæræ  
Inter se junctis nomen tenuisse puellæ.*

He sighs, his sighs the tossing reeds return  
In soft small notes, like one that seem'd to mourn:  
The new, but pleasant notes the God surprise,  
Yet this shall make us friends at last, he cries:  
So he this pipe of reeds unequal fram'd  
With wax; and *Syrinx* from his mistress nam'd;

But <sup>a</sup> *Lucretius* ascribes the invention of these pipes not to *Pan*, but to some countrymen, who had observed, on some other occasion, the whistling of the wind through reeds. In the sacrifices of this God, <sup>b</sup> they offered to him milk and honey in a shepherd's bottle. He was more especially worshipped in *Arcadia*, for which reason he is so often called <sup>c</sup> *Pan Deus Arcadiæ*.

Some derive from him <sup>d</sup> *Hispânia, Spain*, formerly called *Iberia*; for he lived there, when he returned from the *Indian* war, to which he went with *Bacchus* and the *Satyrs*.

## CHAPTER XII.

### SILVANUS.

ALTHOUGH many writers confound the *Silvani*, *Fauni*, *Satyri*, and *Sileni*, with *Pan*, yet many distinguish them; therefore we will treat of them separately, and begin with *Silvanus*.

That old man is *Silvanus*, whom you see placed next to *Pan*, with the feet of a goat, and the <sup>e</sup> face of a man, of little stature; <sup>f</sup> he holds cypress in his hand stretched out. He is so called from *silva*, the *woods*; for he presides over them. <sup>g</sup> He mightily loved the boy *Cyparissus*, who had a tame deer, in which he took great pleasure.

<sup>a</sup> — Zephyri cava per calamorum sibila primum

*Agrætes docuere coevas inflare cicutas;*

*Inde minutatim dulces didicere querelas,*

*Tibia quas fundit digitis pulsata cænantum:*

*Avia per nemora ac sylvas saltusque reperta,*

*Per loca pastorum deserta, atque otia Dia.*

Lucr. l. 5.

And while soft evening gales blew o'er the plains,

And shook the sounding reeds, they taught the swains;

And thus the pipe was fram'd, and tuneful reed:

And while the tender flocks securely feed,

The harmless shepherds tune their pipes to love,

And *Amaryllis* sounds in ev'ry grove.

<sup>b</sup> Theocr. in Viator.

<sup>c</sup> Virg. Geo. 3. et Ecl. 4.

<sup>d</sup> Lil. Gyr.

<sup>e</sup> Ælian. Hist. Variæ.

<sup>f</sup> Martin. de Nuptiis.

<sup>g</sup> Serv. in Æn.

et Geo.

*Silvanus* by chance killed it; upon which the youth died for grief. <sup>a</sup> Therefore *Silvanus* changed him into a cypress-tree, and carried a branch of it always in his hand, in memory of his loss.

There were many other *Silvani*, who endeavoured, as much as they could, to violate the chastity of women. St. <sup>b</sup> *Augustin* says, that they and the *Fauni* (commonly called *Incubi*) were oftentimes wicked to women, desiring and enjoying their embraces. And *Varro* says, that they were mischievous to big-bellied women.

## CHAPTER XIII.

### SILENUS.

THAT old fellow, who follows next, with a flat nose, bald head, large ears, and with a small, flat, gorbellied body, is *Silenus*; so called <sup>c</sup> from his jocular temper, because he perpetually jests upon people. He sits upon a <sup>d</sup> saddlebacked ass; but when he walks he leans upon a staff. He was *Bacchus*' fosterfather, his master, and his perpetual companion, and consequently almost always drunk, as we find him described <sup>e</sup> in the

<sup>a</sup> *Et teneram à radice ferens, Silvanus, cupressum.* Geo. 1.

A-tender cypress plant *Silvanus* bears.

<sup>b</sup> *Eos cum Faunis (quos vulgo Incubos vocant) improbos sepe extitisse mulieribus, et earum appetisse, et peregisse concubitum.* Civ. Dei. 1. 15. c. 23. <sup>c</sup> *Ἀπὸ τῆ σιλλαίου,* id est, disteria in aliquem dicere. *Ælian.* 3. Var. Hist. c. 10. <sup>d</sup> Pando Atello.

<sup>e</sup> *Silenum pueri somno videns jacentem,*

*Inflatum hosterno venas, ut jupiter, Iaccho;*  
*Serta procul, tantum capiti delapsa jacebant,*  
*Et gravis attritâ pendebat cantharus ansâ.*

— Two Satyrs; on the ground,  
Stretch'd at his ease, their fire *Silenus* found;  
Dost'd with his fumes, and heavy with his load,  
They found him snoring in his dark abode;  
His rosy wreath was dropp'd not long before,  
Born by the tide of wine, and floating on the floor.  
His empty can, with ears half worn away,  
Was hung on high, to boast the triumph of the day.

sixth Eclogue of *Virgil*. The cup which he and *Bacchus* used, was called *Cantharus*; and the staff with which he supported himself, <sup>a</sup> *Ferula*: this he used when he was so drunk, as it often happened, that he could not sit, <sup>b</sup> but fell from his ass.

The *Satyrs* were not only constant companions of *Silenus*, but very assistant to him; for they held him in great esteem, and honoured him as their father; and, <sup>c</sup> when they became old, they were called *Sileni* too. And concerning *Silenus*' ass, they say, that <sup>d</sup> he was translated into heaven, and placed among the stars; because in the giants war, *Silenus* rode on him, and helped *Jupiter* very much.

<sup>e</sup> But when *Silenus* once was taken, and asked, *What was the best thing that could befall man?* he, after long silence, answered, *It is best for all never to be born, but being born, to die very quickly.* Which expression *Pliny* reports almost in the same words: <sup>f</sup> There have been many who have judged it happy never to have been born, or to die immediately after one's birth.

## CHAPTER XIV.

### THE SATYRS.

BEHOLD! <sup>g</sup> Those are *Satyrs* who dance in lascivious motions and postures, under the shade of that tall and spreading oak; they have heads armed with horns,

<sup>a</sup> *Quinque senex ferula titubantes ebrius artus*

*Sustinet, et pando non fortiter hæret asello.*

Ovid. Met. 4.

His staff does hardly keep him on his legs,

When mounted on his ass, see how he swags.

<sup>b</sup> *Ebrius ecce senex, pando delapsus asello,*

*Clamarunt Satyri, surge, age, surge, pater.* Ov. Art. Am. 2.

Th' old foker's drunk, from 's ass he's got a fall,

Rouse, father, rouse, again the *Satyrs* bawl.

<sup>c</sup> Pausan. in Attic.

<sup>d</sup> Aratus in Phænomen.

<sup>e</sup> Rogatus

*quidnam esset hominibus optimum?* respondit, *omnibus esse optimum*

*non nasci, et natos quam citissime interire.* Plut. in Consolatione

Apol. <sup>f</sup> Multi extiterere qui non nasci optimum censerunt, aut

quam citissime aboleri. In Præfat. l. 7. <sup>g</sup> Pausan. in Attic.

and goats feet and legs, crooked hands, rough hairy bodies, and tails not much shorter than horses tails. There is no animal in nature more salacious and libidinous than these Gods. Their <sup>a</sup> name itself shows the filthiness of their nature: and *Pausanias* gives a proof of it, by relating a story of some mariners, who were drove upon a desert island by storm, and saw themselves surrounded by a flock of *Satyrs*: the seamen were frightened, and betook themselves to their ships, and the *Satyrs* left the men, but they seized the women, and committed all manner of wickedness with them.

## CHAPTER XV.

### THE FAUNS.

THE *Fauns*, whom you see joined with the *Satyrs*, differ from them in the name only; at least they are not unlike them in their looks: <sup>b</sup> for they have hoofs and horns, and are <sup>c</sup> crowned with the branches of the pine. When they meet drunken persons, they stupify them (as it is said) with <sup>d</sup> their looks alone. The boors of the country call them the <sup>e</sup> *rural Gods*; and pay them the more respect, because they are armed with horns and nails, and painted in terrible shapes.

*Faunus*, or *Fatuellus*, <sup>f</sup> was the son of *Picus* king of the *Latins*. <sup>g</sup> He married his own sister, whose name was *Fauna*, or *Fatuella*: he consecrated and made her priestess, after which she had the gift of prophecy. History likewise tells us, that this *Faunus* was the father and prince of the other *fauns* and the *satyrs*. <sup>h</sup> His name was given him from his skill in prophesying; and thence also *fatus* signifies both persons that speak rashly and

<sup>a</sup> Satyrus derivatur ἀπὸ τῆς σαθῆς à veretro. Euseb. Præp. Evan.  
<sup>b</sup> Ovid. Fast. 2.      <sup>c</sup> Idem in Epist. Oenones.      <sup>d</sup> Idem. in Epist. Phædræ.  
<sup>e</sup> Dii agrestes. Virg. Geo. 1.      <sup>f</sup> Serv. in Æn. 6.  
<sup>g</sup> Nat. Comes l. 5.      <sup>h</sup> Faunus dicitur à *sando* seu vaticinando.  
 Serv. in Æn. 7. Ild. Hisp. Episcopus,

inconsiderately, and enthusiasts; because they, who prophesy, deliver the mind and will of another, and speak things which themselves, many times, do not understand.

## CHAPTER XVI.

### PRIAPUS.

*P.* HA! What means that naked God, with his sickle, behind the trunk of that tree? Why does he hide the half of his body so?

*M.* The painter was modest, and therefore painted but half of him, because he is a shameless and obscene deity. His name is *Priapus*. I am ashamed to tell the story of him, it is so very filthy; and therefore I shall only say, that he was the son of *Venus* and *Bacchus*, born at *Lampsacus*, where his mother, hating his deformity and the disproportion of his members, rejected him. Yet he pleased the women of *Lampsacus*, inso-much, that their husbands banished him from the city, till by the oracle's command he was recalled, and made *God of the Gardens*, and crowned with garden herbs. He carries a sickle in his hand, to cut off from the trees all superfluous boughs, and to drive away thieves and beasts, and mischievous birds; whence he is called *Avistupor*. Therefore his image is usually placed in gardens, as we may learn from <sup>a</sup> *Tibullus*, <sup>b</sup> *Virgil*, and <sup>c</sup> *Horace*. He is called *Hellepontiacus* by the poets;

<sup>a</sup> *Pomosisque rubor custos ponatur in hortis,  
Arceat ut sævâ falce Priapus aves.*

With the swarthy guardian God our orchards grace;  
With his stiff sickle he the birds will chase.

<sup>b</sup> *Et custos furum atque avium cum falce saligna  
Hellepontiaci servet tutela Priapi.*

Geo. 1.

Beside the God obscene, who frights away,  
With his lath sword, the thieves and birds of prey.

<sup>c</sup> *Olim truncus eram ficulnus, inutile lignum,  
Cum faber incertus scannum saceretne Priapum,*

because the city of *Lampsacus*, where he was born, was situate upon the *Hellepont*. All agree that he was very deformed; and they say, that this was the occasion of the deformity of this God. When *Juno* saw *Venus* was big with child, she was jealous; and therefore, under pretence of assisting her in her labour, she spitefully misused her, so that the young child was spoiled and deformed, and from his deformity called *Priapus*, *Phallus*, and *Fascinum*; all which three names favour of obscenity; though by some <sup>a</sup> he is called *Bonus Dæmon*, or *Genius*. Indeed *Juno's* touch was not necessary to make the child monstrous; for, can any beautiful offspring be expected from a sot and a whore?

## CHAPTER XVII.

### ARISTÆUS.

HE is called *Aristæus*, whom you see busied in that nursery of olives, supporting and improving the trees. He is employed in drawing oil from the olive, which art he first invented. He also found out the use of honey, and therefore you see some rows of beehives near him. <sup>b</sup> For which two profitable inventions, the ancients paid him divine honours.

He was otherwise called *Nomius* and *Agræus*, and was the son of <sup>c</sup> *Apollo* by *Cyrene*; or, as *Cicero* says, the son of *Liber Pater*, educated by the nymphs, and taught by them the art of making oil, honey, and cheese. He fell in love with *Euridice*, the wife of *Orpheus*, and pursued her into a wood, where a serpent stung her so,

*Maluit esse Deum. Deus inde ego furum aviumque  
Maxima formido.*

Sat. 8.

<sup>a</sup> Till amidst doubting, which the log was good

For, fool, or God; resolv'd to make a God:

So I was made; my form the log receives:

A mighty terror I to birds and thieves.

<sup>a</sup> Vide Phurnutium, . <sup>b</sup> Pausan. in Arcad. <sup>c</sup> Apollon. l. 6.  
in Verr.

that she died. The nymphs hated him so much for this, that they destroyed all his bees, to revenge the death of *Euridice*. This loss was exceedingly deplored by him; and asking his mother's advice, he was told by the oracle, that he ought by sacrifices to appease *Euridice*. Wherefore he sacrificed to her four bulls, and four heifers, and his loss was supplied; for suddenly a swarm of bees burst forth from the carcases of the bulls.

## CHAPTER XVIII.

### TERMINUS.

*P.* BUT, pray, what is that stone or log placed there? It is so far off that I cannot distinguish whether of the two it is.

*M.* It has a place among the *rural* Gods, because it is a God itself.

*P.* A God, do you say? Surely you jest, sir.

*M.* No; it is not only a God, but a God greatly honoured in this city of *Rome*. They call him *Terminus*, and imagine that the boundaries and limits of men's estates are under his protection. His name, and the divine honours paid to him by the ancients, are mentioned by <sup>a</sup> *Ovid*, <sup>b</sup> *Tibullus*, and <sup>c</sup> *Seneca*. The statue of this God <sup>d</sup> was either a square stone, or a log of wood

<sup>a</sup> *Termine, sive lapis, sive es desertus in agro  
Stipes, ab antiquis tu quoque nomen habes.*

Fast. 3.

*Terminus, whether stump or stone thou be,  
The ancients gave a Godhead too to thee.*

<sup>b</sup> *Nam veneror, seu stipes habet desertus in agris,  
Seu vetus in triviiis florida ferta lapis.*

For I my adoration freely give,  
Whether a stump forlorn my vows receive,  
Or a besflower'd stone my worship have.

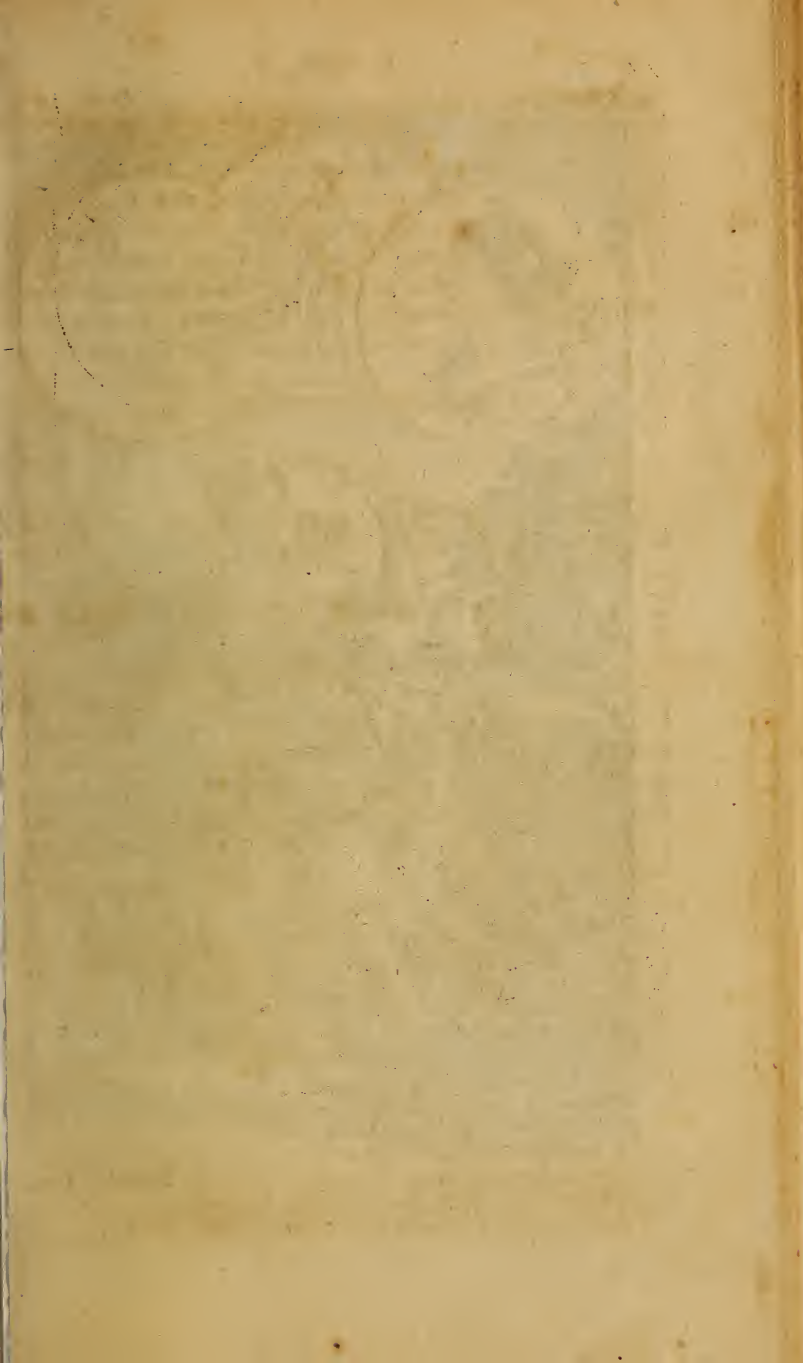
<sup>c</sup> — *Nullus in campo sacer  
Divisit agro arbiter populis lapis.*

Hippol. act. 2.

The sacred landmark then was quite unknown.

<sup>d</sup> *Arnobius contra Gentes, l. 1. Clemens Alex. Strom. 7.*







plained; which they usually perfumed with ointments and crowned with garlands.

And indeed the *Lapides Terminales* (that is, *land-marks*) were esteemed sacred; <sup>a</sup> so that whoever dared to move, or plough up, or transfer them to another place, his head became devoted to the *Diis Terminalibus*, and it was lawful for any body to kill him.

And further, though they did not sacrifice the lives of animals to those stones, because they thought that it was not lawful to stain them with blood; yet they offered wafers made of flour to them, and the first fruits of corn, and the like: and upon the last day of the year they always observed festivals to their honour, called *Terminalia*.

Now we pass to the *Goddeffes of the Woods*.

## CHAPTER XIX.

### THE GODDESSES OF THE WOODS.

#### DIANA.

**P.** IT is very well. Here comes a Goddeffs<sup>b</sup> taller than the other Goddeffes, in whose virgin looks we may ease our eyes, which have been tired with the horrid sight of those monstrous deities. Welcome, *Diana*; <sup>c</sup> your hunting habit, the bow in your hand, and the quiver full of arrows, which hangs down from your shoulders, and the skin of a deer fastened to your breast, discover who you are. <sup>d</sup> Your behaviour, which is free and easy, but modest and decent; your garments, which are handsome and yet careless, show that you are a virgin. Your <sup>e</sup> name indicates your modesty and honour. I wish that you, who are the tallest of the Goddeffes, <sup>f</sup> to whom women owe their stature, would implant in

<sup>a</sup> Dion. Halicarn. l. 2.

<sup>b</sup> Virg. Æn. 1.

<sup>c</sup> Idem ibid.

<sup>d</sup> Pausan. in Arcad.

<sup>e</sup> "Αρτεμις, ab ἀρεμής, perfectus, pudicitiam integritatemque Dianæ indicat. Strabo l. 14.

<sup>f</sup> Hom.

Odyss. 20.

them also a love of your chastity. For I know you hate, you abhor the conversation of men, and fly from the very sight of them: you reject the temptations of delight, and abhor the charming witchcraft of pleasure with all your heart.

- *Actæon*, the son of *Aristæus*, that famous huntsman, <sup>a</sup> fatally learned this, when he impudently looked upon you, when you were naked in the fountain; you deferred not the punishment of his impurity for a moment; for, sprinkling him with the water, you changed him into a deer, which was afterward torn in pieces by his own dogs.

Further honour is due to you; because you are the *Moon*, <sup>b</sup> the glory of the stars, and the only Goddess <sup>c</sup> who observed perpetual chastity.

Nor am I ignorant of that famous and deserving action which you did, to avoid the flames of *Alpheus*, <sup>d</sup> when you so hastily fled to your nymphs, who were all together in one place; and so besmeared both yourself and them with dirt, that when he came he did not know you: whereby your honest deceit succeeded according to your intentions; and the dirt, which fouls every thing else, added a new lustre to your virtue. Welcome once again, O! <sup>e</sup> guardian of the mountains, by whose kind assistance women in child-bed are preserved from death.

<sup>a</sup> Ovid. Met. 4.      <sup>b</sup> Astrorum decus. Virg. Æn. 9.

<sup>c</sup> *Æternum telorum et Virginitatis amorem  
Intemcrata colit.*

Virg. Æn. 11.

— Herself untainted still,  
Hunting and chastity she always lov'd.

<sup>d</sup> Pausan. in postler. Eliac.

<sup>e</sup> *Montium custos, nemorumque virgo,  
Quæ laborantes utero puellas  
Ter vocata audis admisque letbo.*

*Diva triformis.*

Hor. Carm. l. 3.

Queen of the mountains and the groves!  
Whose hand the teeming pain removes,  
Whose aid the sick and weak implore,  
And thrice invoke thy threefold power.

*M.* So! *Palaeophilus*, you have thus long cheated me!

*P.* What, I cheated you!

*M.* Yes, you; who have so dexterously concealed your knowledge, and endeavoured to make me believe so long, that you are ignorant and unskilful in the mythology of the Heathens.

*P.* I am as unskilful as I pretended. You may believe me when I declare, that I am altogether ignorant of those things which you teach me. Nor can you suppose otherwise from what I have now repeated about *Diana*. For from a boy I have loved this Goddess for her modesty; and out of respect to her I learnt those few things which you heard me speak. I am wholly blind, and beg, that by your assistance you would guide me. I speak sincerely, I am a mere fresh-man.

*M.* You can scarce make me believe so. But, however, I will verify the old proverb, <sup>a</sup> and teach one that knows more than myself. I will begin from the words that you last mentioned.

*Diana* is called <sup>b</sup> *Triformis* and *Tergemina*. First, because though she is but one Goddess, yet she has three different names, as well as three different offices. In the heavens she is called *Luna*; on the earth she is named *Diana*; and in hell she is styled *Hecate* or *Proserpine*. In the heavens she enlightens every thing by her rays; on the earth she keeps under her power all wild beasts by her bow and her dart; and in hell she keeps all the ghosts and spirits in subjection to her by her power and authority. These several names and offices are comprised in an ingenious <sup>c</sup> distich. But although <sup>d</sup> *Luna*, *Diana*, and *Hecate* are commonly thought to be only three different names of the same Goddess, yet <sup>e</sup> *Hesiod* esteems them three distinct Goddesses. Secondly, because she has, as the poets say,

<sup>a</sup> Sus Minervam.      <sup>b</sup> Nat. Cic. Deor. 3.

<sup>c</sup> *Terret, lustrat, acit; Proserpina, Luna, Diana;*  
*Ima, suprema, feras; sceptris, fulgore, sagittâ.*

Dempster in Paralipo.

<sup>d</sup> In Theogon.      <sup>e</sup> Orpheus in Argon.

three heads; the head of a horse on the right side, of a dog on the left, and a human head in the midst: whence some call her <sup>a</sup> three-headed, or three-faced. And <sup>b</sup> others ascribe to her the likeness of a bull, a dog, and a lion. <sup>c</sup> *Virgil* and <sup>d</sup> *Claudian* also mention her three countenances. Thirdly, according to the opinion of some, she is called *Triformis*, <sup>e</sup> because the *Moon* hath three phases or shapes: the *new moon* appears arched with a semicircle of light; the *half moon* fills a semicircle with light; and the *full moon* fills a whole circle or orb with its splendor. But let us examine these names more exactly.

She is named *Luna* <sup>f</sup> from shining, either because she only in the night-time sends forth a glorious light, or else because she shines by borrowed light, and not by her own; and therefore the light with which she shines is always <sup>g</sup> new light. Her chariot is drawn with a white and a black horse; or with two oxen because she has got two horns; sometimes a mule is added, says *Festus*, because she is barren, and shines by the light of the sun. Some say, that *Lunæ* of both sexes have been worshipped, especially among the *Egyptians*; and indeed they give this property to all the other Gods. Thus both *Lunus* and *Luna* were worshipped, but with this difference, that those who worshipped *Luna* were thought subject to the women, and those who worshipped *Lunus* were superior to them. <sup>h</sup> We must also observe, that

<sup>a</sup> Γρισσοκέφαλον καὶ τριπόσωπον, *Cornut. et Artemidor. 2.*  
*Oneirocr.* <sup>b</sup> *Porph. ap. Ger.*

<sup>c</sup> *Tercentum tonat ore Deos, Erebumque, Chaosque,  
 Tergeminamque Hecatem, tria virginis ora Dianæ.* *Æn. 4.*  
*Night, Erebus, and Chaos she proclaims,  
 And threefold Hecate with her hundred names,  
 And three Dianas.*

<sup>d</sup> *Ecce procul ternis, Hecate, variata figuris.* *De Rap. Prof.*  
 Behold far off the Goddess *Hecate*  
 In threefold shape advances.

<sup>e</sup> *Ap. Lil. Gyr.* <sup>f</sup> *Alucendo, quod una sit quæ noctu lucet.*  
*Cic. Nat. Deor. 2.* <sup>g</sup> *Quod luce aliena splendeat, unde Græcè  
 dicitur Σελήνη ἀ σέλας νέον, id est, lumen novum. Id. ibid.* <sup>h</sup> *Serv.*  
 in *Æn. 2.* *Philocor. Spartan. in Imp. Caracal.*

the men sacrificed to *Venus*, under the name of *Luna*, in women's clothes, and the women in men's clothes.

This *Luna* had a gallant who was named *Endymion*, and he was mightily courted by her; <sup>a</sup> infomuch that, to kiss him, she descended out of heaven, and came to the mountain *Latmus*, or *Lathynius*, in *Garia*; where he lay condemned to an eternal sleep by *Jupiter*; because, when he was taken into heaven, he impudently attempted to violate the modesty of *Juno*. In reality, *Endymion* was a famous astronomer, who first described the course of the moon, and he is represented sleeping, because he contemplated nothing but the planetary motions.

*Hecate* may be derived from ἠκάθει [*hekathen*] *eminus*; because the moon darts her rays or arrows afar off. <sup>b</sup> She is said to be the daughter of *Ceres* by *Jupiter*, who being cast out by her mother, and exposed in the streets, was taken up by shepherds, and nourished by them; for which reason <sup>c</sup> she was worshipped in the streets, and her statue was usually set before the doors of the houses, whence she took the name *Propylæa*. Others derive her name from ἑκατόν [*hekaton*] *centum* because they sacrificed a hundred victims to her: <sup>d</sup> or because, by her edict, those who die, and are not buried, wander a hundred years up and down hell. However, it is certain, she is called *Trivia*, from *triviiis*, *the streets*; for she was believed to preside over the streets and ways; so that they sacrificed to her in the streets; <sup>e</sup> and the *Athenians*, every new moon, made a sumptuous supper for her there, which was eaten in the night by the poor people of the city. <sup>f</sup> They say that she was excessive tall, her head covered with frightful snakes instead of hair, and her feet were like serpents. <sup>g</sup> She was represented encompassed with dogs; because that animal was

<sup>a</sup> Apoll. Argon. 4. Plin. l. 2. c. 9. <sup>b</sup> Hesiod. in Theog.

<sup>c</sup> *Nocturnisque Hecate triviiis ululata per urbes.* Virg. *Æn.* 9.

And *Hecate* by night ador'd with shrieks.

<sup>d</sup> Pausan. in Attic. <sup>e</sup> Aristoph. in Pluto. <sup>f</sup> Lucian. Pseudoph.  
<sup>g</sup> Apud Gyrald. Apollin.

sacred to her; and *Hesychius* says, that she was sometimes represented by a dog. We are told that she presided over enchantments, and that <sup>a</sup> when she was called seven times, she came to the sacrifices: as soon as these were finished, <sup>b</sup> several apparitions appeared, called from her *Hecataea*.

She was called by the *Egyptians*, <sup>c</sup> *Bubastis*; her feasts were named *Bubastæ*; and the city where they were yearly celebrated, was called *Bubastis*.

*Brimo* is another of the names of *Hecate* and *Diana*; which is derived from <sup>d</sup> the cry that she gave, when *Apollo* or *Mars* offered violence to her when she was a hunting.

She was called *Lucina* and *Opis*, because <sup>e</sup> she helps to bring children into the world, which good office (as they say) she first performed to her brother *Apollo*: for, as soon as she herself was born, she assisted her mother *Latona*, and did the office of a midwife; <sup>f</sup> but was so affrighted with her mother's pain, that she resolved never to have children, but to live a virgin perpetually.

She is called *Chitone* and *Chitonia*, <sup>g</sup> because women after childbirth used first to sacrifice to *Juno*, and then offer to *Diana* their own and their children's clothes.

She was named *Dictynna*, not only from the <sup>h</sup> nets which she used, <sup>i</sup> for she was a huntress, and the princess of hunters (for which reason all woods were dedicated to her) but also because <sup>k</sup> *Britomartis* the virgin, whom she hunted, fell into the nets, and vowed, if she escaped, to build a temple for *Diana*. She did escape, and then consecrated a temple to *Diana Dictynna*. Others relate the story thus: When *Britomartis*, whom

<sup>a</sup> Argonaut. <sup>b</sup> Ovid. Met. 9. <sup>c</sup> Apoll. Argon. 3. <sup>d</sup> Α βρυάω, fremo, irâ exardesco. <sup>e</sup> Quòd infantibus in lucem venientibus opem ferat. Aug. de Civ. Dei. 4. c. 1. <sup>f</sup> Callimach. Hymn. in Dian. <sup>g</sup> Χιτώνη, quasi tunicata à χιτών, tunica; solebant enim foeminae partus laboribus perfundæ Junoni sacrificare; suas autem et infantium vestes Dianæ consecrare. Plut. 3. Symp. c. ult. <sup>h</sup> Retia enim δίκτυα dicuntur. <sup>i</sup> Ovid. Met. 2. Laët. Plac. <sup>k</sup> Schol. Aristoph.



*Diana* loved because she was a huntress, fled from *Minos* her lover, and cast herself into the sea; she fell into the fishermen's nets, and *Diana* made her a Goddess. Since we are talking of hunting, give me leave to add, that the <sup>a</sup> ancients thought that *Diana* left off hunting on the *ides* of *August*; therefore at that time it was not lawful for any one to hunt, but they crowned the dogs with garlands, and, by the light of torches made of stubble, hung up the hunting instruments near them.

We shall only adjoin, to what has been said, the two stories of *Chione* and *Meleager*.

*Chione* was the daughter of *Dædalion*, the son of *Dædalus*: she was deflowered by *Apollo* and *Mercury*, and brought forth twins; namely, *Philammon*, a skilful musician, the son of *Apollo*; and *Autolychus*, the son of *Mercury*, who loved a famous <sup>b</sup> juggler, and an artful thief. She was so far from thinking this a shame, that she grew very proud; nay openly boasted, <sup>c</sup> that her beauty had charmed two Gods, and that she had two sons by them. Besides, she was <sup>d</sup> so bold as to speak scornfully of *Diana's* beauty, and to prefer herself before her; but *Diana* punished the insolence of this

<sup>a</sup> Brodæus in Anthol. ex Schol. Pindari.

<sup>b</sup> — *Furtum ingeniosus ad omne,  
Qui facere assuêrat, patriæ non degener artis,  
Candida de nigris et de candentibus atra.* Ovid. Met. II.

Cunning in theft, and wily in all sleights,  
Who could with subtlety deceive the sight,  
Converting white to black, and black to white.

<sup>c</sup> — *Se peperisse duos, et Diis placuisse duobus.*  
That she two sons had brought, by having pleas'd two Gods.

<sup>d</sup> — *Se præferre Dianæ  
Sustinuit, faciemque Deæ culpavit. At illi  
Ira ferox mota est, factisque placabimus, inquit.  
Nec mora curvavit cornu, nervusque sagittam  
Impulit, et meritam trajecit arundine linguam.*

She to *Diana's* durst her face prefer,  
And blame her beauty. With a cruel look,  
She said our deed shall right us. Forthwith took  
Her bow, and bent it; which she strongly drew,  
And through her guilty tongue the arrow flew.

boaster, for she drew her bow, and shot an arrow through her tongue, and thereby put her to silence.

*Meleager* was punished for the fault of his father <sup>a</sup> *Oeneus*, who, when he offered his first-fruits to the Gods, wilfully forgot *Diana*; therefore she was angry, and sent a wild boar into the fields of his kingdom of *Caledonia*, to destroy them. *Meleager*, accompanied with many chosen youths, immediately undertook either to kill this boar, or to drive him out of the country. The virgin *Atalanta* was among the hunters, and gave the boar the first wound; and soon after *Meleager* killed him. He valued *Atalanta* more who wounded him, than himself who killed him, <sup>b</sup> and therefore offered her the boar's skin. But the uncles of *Meleager* were enraged that the hide was given to a stranger, and violently took it from her; upon which *Meleager* killed them. As soon as his mother *Althæa* understood that *Meleager* had killed her brothers, she sought revenge like a mad woman. In *Althæa*'s chamber was a billet, which, when *Meleager* was born, <sup>c</sup> the Fates took, and threw it into the fire, saying, The new-born infant shall live as long as

<sup>a</sup> Ovid. Met. 8.

<sup>b</sup> ——— *Exuvias, rigidis horrentia fetis  
Terga dat, et magnis insignia dentibus ora.  
Illi lætitiæ est cum munere muneris auctor,  
Invidere alii, totoque erat agmine murmur.*  
Then gave the brittle'd spoil, and ghastly head  
With monstrous tusshes arm'd, which terror bred.  
She in the gift and giver pleasure took,  
All murmur, with preposterous envy struck.

<sup>c</sup> *Tempora, d'xerunt, eadem lignoque tibi que,  
O modo nate, damus: quo postquam carmine dicto  
Excessere Deæ; flagrantem mater ab igne  
Eripuit ramum, sparsitque liquentibus undis;  
Servatusque diu juvenis servaverat annos.*

O lately born, one period we assign  
To thee and to the brand. The charm they weave  
Into his fate, and then the chamber leave.  
His mother snatch'd it with a hasty hand  
Out of the fire, and quench'd the flaming brand,  
This in an inward closet closely lays,  
And by preserving it prolongs his days.

this stick remains unconsumed. The mother snatched it out of the fire, and quenched it, and laid it in a closet: But now moved with rage, she goes to her chamber, and seising the stick <sup>a</sup> she threw it into the fire: as the log burned, *Meleager*, though absent, felt fire in his bowels, which consumed him, in the same manner that the wood was consumed; and when at last the log was quite reduced to ashes, and the fire quenched, *Meleager* at the same time expired, and turned to dust.

## CHAPTER XX.

### PALES.

THAT old lady, whom you see <sup>b</sup> surrounded by shepherds, is *Pales*, the *Goddeſs of Shepherds and Paſtures*. Some call her *Magna Mater*, and *Veſto*. To this Goddeſs they ſacrificed milk, and wafers made of millet, that ſhe might make the paſtures fruitful. They inſtituted the feaſts called *Palilia* or *Parilia* to her honour, which were obſerved upon the eleventh or twelfth day of the calends of *May*, by the ſhepherds, in the field; on the ſame day in which *Romulus* laid the foundation of the city. Theſe feaſts were celebrated to appeaſe this Goddeſs, that ſhe might drive away the wolves, and prevent the diſeaſes incident to cattle. The ſolemnities obſerved in the *Palilian Feaſts* were many: the ſhepherds placed little heaps of ſtraw in a particular order, and at a certain diſtance; then they danced and leaped over them; then they purified the ſheep, and the reſt of the cattle with the ſmoke of roſemary, laurel, ſulphur, and the like; as we learn from *Ovid*, <sup>c</sup> who gives a deſcription of theſe rites.

<sup>a</sup> — *Dextraque averſa trementi,  
Funerem torrem. med. os conjecit in ignes.*

— With eyes turn'd back, her quaking hand  
To trembling flames expos'd the fun'ral brand.

<sup>b</sup> Virg. Eclog.

<sup>c</sup> *Alma Pales, farveas paſtoria ſacra canenti,  
Proſequar officio ſi tua ſacta meo.*

## CHAPTER XXI.

## FLORA.

*P.* YOU need not tell me who that Goddess is, <sup>a</sup> whom I see adorned with so much finery and gracefulness, so dressed and beautified with flowers. It is *Flora*, the Goddess and President of Flowers. Is it not?

*M.* It is true, the Romans gave her the honour of a Goddess; but in reality she was a famous strumpet, who, by her abominable trade, heaped up a great deal of money, and made the people of Rome her heir. Particularly, she left a certain sum, the yearly interest of which was settled, that the games, called *Florales*, or *Floralia*, might be celebrated annually on her birthday. But because this appeared scandalous, impious, and profane to the senate, as it really was, they covered their design, and worshipped *Flora*, under the title of Goddess of Flowers; and pretended that they offered sacrifice to her, that the plants and trees might flourish.

*Ovid* follows the same fiction, and relates <sup>b</sup> that *Chloris* an infamous nymph was married to *Zephyrus*, from whom she received the power over all the flowers. But let us return to *Flora* and her games. Her image, as we find in *Plutarch*, was exposed in the temple of *Castor* and *Pollux*, dressed in a close coat, and holding in her right hand the flowers of beans and peas. <sup>c</sup> For while these sports were celebrated, the officers, or *ædiles*,

*Certè ego de vitulo cinerem, stipulamque fabalem*  
*Sæpe iuli, læva, februa tosta, manu.*

*Certè ego transilui positas ter in ordine flammæ,*  
*Virgoque rorales laurea misit aquas.*

Great Pales, help; the past'ral rites I sing,  
With humble duty mentioning each thing.

Ashes of calves, and bean-straw oft I've held,  
With burnt purgations in a hand well fill'd.

Thrice o'er the flames, in order rang'd, I've leapt,  
And holy dew my laurel twig has dript.

<sup>a</sup> Lactant. l. i. c. 24. <sup>b</sup> Ovid. in Fastis. <sup>c</sup> Val. Max. l. 2. c. 5.

scattered beans, and other pulse among the people. These games were proclaimed and begun by sound of trumpet, as we find mentioned in <sup>a</sup> *Juvenal*. Then the lewd women came forth in public, and showed tricks naked. Strange! that such filthiness should be called *Flores*, and such games *Floralia*.

## CHAPTER XXII.

### FERONIA.

*FERONIA* the <sup>b</sup> *Goddeſs of the Woods*, is juſtly placed near *Flora* the *Goddeſs of Flowers*. She is called *Feronia*, from the care ſhe takes in <sup>c</sup> producing and propagating trees. Their higher place is due to her, becauſe fruits are more valuable than flowers, and trees than ſmall and ignoble plants. It is ſaid, ſhe had a grove ſacred to her, under the mountain *Soraete*; this was ſet on fire, and the neighbours were reſolved to remove the image *Feronia* thence, when on a ſudden the grove became green again. <sup>d</sup> *Strabo* reports, that thoſe who were inſpired by this *Goddeſs*, uſed to walk barefoot upon burning coal without hurt. Though many believed, that by the *Goddeſs Feronia*, that virtue only is meant by which fruit and flowers were produced.

## CHAPTER XXIII.

### POMONA.

*POMONA* is the *Goddeſs*, the *Guardian*, the *Preſident*, not of the <sup>e</sup> *Apples* only, but of all the *Fruit* and the *Product* of trees and plants. As you ſee, ſhe fol-

<sup>a</sup> — *Digniffima certè  
Florali matrona tubâ.*

Sat. 6.

———— A woman worthy ſure  
Of *Flora*'s feſtival trumpet.

<sup>b</sup> *Virg. Æn.* 7.

<sup>c</sup> *Feronia à ferendis arboribus diſta.*

\* *Geogr.* l. 5.

\* *Pomona à pomis dicitur.*

lows after *Flora* and *Feronia* in order; but in the greatness of her merit she far surpasses them; and has a priest who only serves her, called *Flumen Pomonalis*.

*P.* What toothless hag is that, which is so obsequious to *Pomona*?

*M.* It is not an old woman, but a God. I do not wonder that you are deceived, since in this disguise he deceived *Pomona* herself. When she was very busy in looking after her gardens and orchards with great care, and was wholly employed in watering and securing the roots, and lopping the overgrown branches; <sup>a</sup> *Vertumnus*, a principal God among the *Romans* (called so because he had power to turn himself into what shape he pleased) fell in love with *Pomona*, and counterfeited the shape of an old gray-headed woman. He <sup>b</sup> came leaning on a staff into the gardens, admired the fruit and beauty of them, and, commending her care about them, he saluted her. He viewed the gardens, and from the observations he had made, he began to discourse of marriage, telling her that it would add to the happiness even of a God, to have her to wife. Observe, says he, the trees, which creep up this wall: how do the <sup>c</sup> plums strive which <sup>d</sup> apples and <sup>e</sup> which man excel the other in beauty and colour! whereas, if they had not <sup>f</sup> props or supports, which like husbands hold them up, they would perish and decay. All this did not move her, till *Vertumnus*

<sup>a</sup> *Vertumnus à vertendo, quòd in quas vellet figuras sese vertere poterat.*

<sup>b</sup> *Innitens baculo, positus ad tempora canis.* Ovid. *Mét.* 14.

With gray-hair'd noddle, leaning on a staff.

<sup>c</sup> *At si stare, ait, cælebs sine palmite truncus,  
Nil præter frondes, quæ pèteretur, haberet;  
Hæc quoque, quæ junc̄ta vitis requiescit in ulmo,  
Si non junc̄ta foret, terræ acclinata jaceret:  
Tu tamen exemplo non tangeris arboris hujus.*

Yet, saith he, if this elm should grow alone,  
Except for shade, it would be priz'd by none;  
And so this vine in am'rous foldings wound,  
If but disjoin'd, would creep upon the ground:  
Yet art not thou by such examples led,  
But shunn'st the pleasures of a happy bed.

<sup>a</sup> changed himself into a young man; and then she began also to feel the force and power of love, and submitted to his wishes.

## CHAPTER XXIV.

### THE NYMPHS.

NOW observe that great company of neat, pretty, handsome, beautiful, charming virgins, who are very near the gardens of *Pomona*. Some run about the woods, and hide themselves in the trunks of the aged oaks; some plunge themselves into the fountains, and some swim in the rivers. They are called by one common name <sup>b</sup> *Nymphs*, <sup>c</sup> because they always look young; or <sup>d</sup> because they are handsome: yet all have their proper names beside, which they derive either from the places where they live, or the offices they perform; they are especially distributed in three classes, *celestial*, *terrestrial*, and *marine*.

The *celestial Nymphs* were those *genii*, those *souls* and *intelleets*, <sup>e</sup> who guided the spheres of the heavens, and dispensed the influences of the stars to the things of the earth.

<sup>a</sup> — *In juvenem reddit; et anilia demit  
Instrumenta sibi: talisque apparuit illi,  
Qualis ubi oppositas nitidissima solis imago  
Evicit nubes, nullâque obstante reluxit:  
Vimque parat; sed vi non est opus, inque figurâ  
Capta Dei Nymphe est, et mutua vulnera sensit.*

— Again himself he grew;  
Th' infirmities of heatless age depos'd;  
And such himself unto the nymph disclos'd,  
As when the sun, subduing with his rays  
The muffling cloud, his golden brow displays:  
He force prepares; of force there was no need,  
Struck with his beauty, mutually they bleed.

<sup>b</sup> Phurnut.      <sup>c</sup> Ἀπὸ τῆ ἀεὶ νεῆας φαίνεσθαι, quòd semper juvenes  
apparent.      <sup>d</sup> Ἀπὸ τῆ φαίνεσθαι splendere, quòd formæ decore præ-  
fulgeant.      <sup>e</sup> Ex. Plut. Macrob. Procl.

Of the *terrestrial Nymphs* some preside over the woods, and were called *Dryades* from a *Greek* word <sup>a</sup>, which principally signifies an *oak*, but generally any tree whatever. These *Dryades* had their habitations in the oaks. Other *Nymphs* were called <sup>b</sup> *Hamadryades*, for they were born when the oak was first planted, and when it perishes they die also. The ancients held strange opinions concerning oaks, they imagined that even the smallest oak was sent from heaven. The <sup>c</sup> *Druidæ*, priests of the *Gauls*, esteemed nothing more divine and sacred, than the excrescence which sticks to oaks. Others of those nymphs were called <sup>d</sup> *Oreades* or *Orestiades*, because they presided over the mountains. Others <sup>e</sup> *Napææ*, because they had dominion over the groves and vallies. Others <sup>f</sup> *Limoniades*, because they looked after the meadows and fields. And others <sup>g</sup> *Meliæ*, from the ash, a tree sacred to them; and these were supposed to be the mothers of those children, who were accidentally born under a tree, or exposed there.

Of the *marine Nymphs*, those <sup>h</sup> which preside over the seas, were called *Nereides* or *Nerinaæ*, from the sea god *Nereus*, and the sea nymph *Doris*, their parents; which *Nereus* and *Doris* were born of *Tethys* and *Oceanus*, from ~~whom they were called Oceanides and Oceanides~~. Others of those nymphs preside over the fountains, and were called <sup>i</sup> *Naiades* or *Naiades*: others inhabit the rivers, and were called *Fluviales* or <sup>k</sup> *Potamides*: and others preside over the lakes and ponds, and were called <sup>l</sup> *Limnades*.

All the *Gods* had *Nymphs* attending them. *Jupiter* speaks of his <sup>m</sup> in *Ovid*. *Neptune* had many nymphs,

<sup>a</sup> Δρυΐς, id est, quercus. Virg. Geo. 4. <sup>b</sup> Ab ἄμα, simul, et δρυς, quercus. <sup>c</sup> Lil. Gyr. synt. 1. <sup>d</sup> Ab ὄρος, mons. <sup>e</sup> Ἀνάπη, saltus vel vallis. <sup>f</sup> Ἀλειμών, pratum. <sup>g</sup> Ἀμελία, fraxinus. <sup>h</sup> Orph. in Hymn. <sup>i</sup> Ἀνάω, fluo. <sup>k</sup> ποταμὸς, fluvius. <sup>l</sup> Ἀλίμνη, lacus.

<sup>m</sup> *Sunt mihi Semidei, sunt rustica numina Fauni,  
Et Nymphæ, Satyrique, et monticolæ Sylvani.*

Met. 1.

Half Gods and rustic Fauns attend my will,  
Nymphs, Satyrs, Sylvans that on mountains dwell.



insomuch that *Hesiod* and *Pindar* call him <sup>a</sup> *Nymphagetes*, that is, the *Captain of the Nymphs*: the poets generally gave him fifty. *Phæbus* likewise had nymphs called *Aganippidæ* and *Musæ*. Innumerable were the nymphs of *Bacchus*, who were called by different names, *Bacchæ*, *Bassarides*, *Eloides*, and *Thyades*. Hunting nymphs attended upon *Diana*; sea nymphs, called *Nereides*, waited upon *Tethys*; and <sup>b</sup> fourteen very beautiful nymphs belonged to *Juno*. Out of all which I will only give you the history of two.

*Arethusa* was one of *Diana's* nymphs: her virtue was as great as her beauty. The pleasantness of the place invited her to cool herself in the waters of a fine clear river: *Alpheus*, the God of the river, assumed the shape of a man, and arose out of the water: he first saluted her with kind words, and then approached near to her; but away she flies, and he follows her; and, when he had almost overtaken her, she was dissolved with fear (by the assistance of *Diana*, whom she implored) into a fountain. <sup>c</sup> *Alpheus* then resumed his former shape of water, and endeavoured to mix his stream with hers, but in vain; for to this day *Arethusa* continues her flight, and by her passage through a cavity of the earth <sup>d</sup> she goes under ground into *Sicily*. *Alpheus* also follows by the like subterraneous passages, till at last he unites and marries his own streams to those of *Arethusa* in that island.

*Echo* <sup>e</sup> was a nymph formerly, though nothing of her

<sup>a</sup> *Νυμφαγέτης*; id est, Nympharum dux. *Hesiod.* et *Pind.* in *Isthm.*

<sup>b</sup> — *Bis septem præstanti corpore Nymphæ.* *Virg. Æn.* 1.

Twice seven the charming daughters of the main,  
Around my person wait, and bear my train.

<sup>c</sup> — *Sed enim cognoscit amatas*

*Amnis aquas; postoque viri, quod sumpserrat, ore,  
Vertitur in proprias, ut se il misceat, undas.* *Ov. Met.* 5.

The river his beloved waters knew;  
And putting off th' assumed shape of man,  
Resumes his own, and in a current ran.

<sup>d</sup> *Virg. Æn.* 3.

<sup>e</sup> *Corpus adhuc Echo, non vox erat; et tamen usum*

but her voice remains now, and even when she was alive, she was so far deprived of her speech, that she could only repeat the last words of those sentences which she heard. <sup>a</sup> *Juno* inflicted this punishment on her for her talkativeness: for when she came down to discover *Jupiter's* amours with the nymphs, *Echo* detained her very long with her tedious discourses, that the nymphs might have an opportunity to escape, and hide themselves. This *Echo* by chance met *Narcissus* rambling in the woods; and she so admired his beauty that she fell in love with him: she discovered her love to him, courted him, followed him, and embraced the proud youth in her arms; but he broke from her embraces, and hastily fled from her sight: upon which the despised nymph hid herself in the woods, and pined away with grief, <sup>b</sup> so that every part of her but her voice was consumed, and her bones were turned into stones.

*Garrula non alium, quam nunc habet, eris habebat ;  
Reddere de multis ut verba novissima posset.* Ov. Met. 3,

She was a nymph, though only now a sound;  
Yet of her tongue no other use was found,  
Than now she has; which never could be more,  
Than to repeat what she had heard before.

<sup>a</sup> *Fecerat hoc Juno, quia cum deprendere posset  
Sub Jove sæpe suo nymphas in monte jacentes,  
Illa deam longo prudens sermone tenebat,  
Dum fugerent nymphæ.*

This change impatient *Juno's* anger wrought,  
Who, when her *Jove* the o'er the mountains sought,  
Was oft by *Echo's* tedious tales misled,  
Till the shy nymphs to caves and grottos fled.

<sup>b</sup> *Vox tantum, atque ossa supersunt :  
Vox manet : ossa ferunt lapidis traxisse figuram ;  
Inde latet sylvis, nulloque in monte videtur,  
Omnibus auditur : sonus est qui vivit in illa.*  
Her flesh consumes and moulders with despair,  
And all her body's juice is turn'd to air;  
So wond'rous are the effects of restless pain,  
That nothing but her voice and bones remain:  
Nay, ev'n the very bones at last are gone,  
And metamorphos'd to a thoughtless stone,  
Yet still the voice dots in the woods survive;  
The form's departed, but the sound 's alive.

*Narcissus* met with as bad a fate; for though he would neither love others, nor admit of their love, yet he fell so deeply in love with his own beauty, that the love of himself proved his ruin. His thirst led him to a <sup>a</sup> fountain whose waters were clear and bright as silver: when he stooped down to drink, he saw his own image; he stayed gazing at it, was wonderfully pleased with the beauty of it, insomuch that he fell passionately in love with it. A <sup>b</sup> little water only separated him from his beloved object. He continued a <sup>c</sup> long time admiring this beloved picture, before he discovered what it was, that he so passionately adored; but at length <sup>d</sup> the unhappy creature perceived, that the torture he suffered was from the love of his own self. In a word, his passion conquered him, and the power of love was greater than he could resist, so that, by degrees, <sup>e</sup> he wasted away

<sup>a</sup> *Fons erat illimis nitidis argenteus undis.*

Ovid. Met. 3.

There was by chance a living fountain near,  
Whose unpolluted channel ran so clear,  
That it seem'd liquid silver.

<sup>b</sup> *Exiguâ prohibetur aquâ——*

A little drop of water does remove  
And keep him from the object of his love.

<sup>c</sup> —— *Sed opaca fusus in herba*

*Speñat inexplēto mendacem lumine formam,  
Perque oculos perit ipse suos.*

He lies extended on the shady grass,  
Viewing with greedy eyes the pictur'd face,  
And on himself brings ruin.

<sup>d</sup> —— *Flammas, inquit, moveoque, feroque:*

*Quod cupio mecum est: inopem me copia fecit.*

*O utinam à nostro secedere corpore passē!*

*Votum in amante novum est, vellem quod amamus abesset.*

My love does vainly on myself return,  
And fans the cruel flames with which I burn.  
The thing desir'd I still about me bore,  
And too much plenty has confirm'd me poor.  
O that I from my much-lov'd self could go,  
A strange request, yet would to God 'twere so!

<sup>e</sup> —— *Attenuatus amore*

*Liquitur, et cæco paulatim carpitur igne.*

No vigour, strength, or beauty does remain,  
But hidden flames consume the waiting swain.

and consumed, and at last, by the favour of the Gods, was turned into a daffodil, a flower called by his own name.

Now let us proceed to the *inferior Rural Deities*, as they must not be entirely neglected.

## CHAPTER XXV.

### THE INFERIOR RURAL DEITIES.

THE images of these Gods and Goddeses are so small, that we cannot discern their figures: therefore I will only recount their names.

*Rufina*, the Goddes to whose care all the parts of the country are committed.

*Collina*, she who reigns over the *hills*.

*Vallonia*, who holds her empire in the *vallies*.

*Hippona*,<sup>a</sup> who presides over the *horses* and stables.

<sup>b</sup> This was the name also of a beautiful woman, begotten by *Fulvius* from a mare.

*Bubona*, who hath the care of the *oxen*.

*Seia*,<sup>c</sup> who takes care of the *seed*, while it lies buried in the earth. She is likewise called <sup>d</sup> *Segetia*, because she takes care of the *blade*, as soon as it appears green above the ground.

*Runcina* is the Goddes of *weeding*. She is invoked <sup>e</sup> when the fields are to be weeded.

*Occator* is the God of *harrowing*. He is worshipped <sup>f</sup> when the fields are to be harrowed.

*Satar* and *Sarritor* are the Gods of <sup>g</sup> *sowing* and *raking*.

To the God *Robigus* were celebrated festivals called *Robigalia*, which were usually observed upon the seventh

<sup>a</sup> Ab ἵππος, equus. Apuleius Afin. aur. l. 3. Apol. <sup>b</sup> Tertullian.  
<sup>c</sup> A ferendo nomen habet Seia, ut Plin. l. 8. <sup>d</sup> Segetia à segete.  
<sup>e</sup> Cum runcantur agri. <sup>f</sup> Cum occantur agri.  
 Serv. in Geo. 1. Plin. l. 18. c. 29. <sup>g</sup> Ita dicti à ferendo et sarriendo.

of the kalends of *May*, to avert the <sup>a</sup> blasting of the corn.

*Stercutius*, *Stercutus*, or *Sterculius*, called likewise *Sterquilinius* and *Picumnus*, is the God who first invented the art of <sup>b</sup> dunging the ground.

*Proserpine* is the Goddess who presides over the corn, <sup>c</sup> when it is sprouted pretty high above the earth. We shall speak more of her when we discourse concerning the *infernal Deities*.

*Nodosus*, or *Nodotus*, is the God that takes care of the <sup>d</sup> knots and the joints of the stalks.

*Volusia* is the Goddess who takes care to fold the blade round the corn, before the beard breaks out, which <sup>e</sup> foldings of the blade contain the beard, as pods do the seed.

*Patelina*, who takes care of the corn, <sup>f</sup> after it is broken out of the pod, and appears.

The Goddess *Flora* presides over the ear, when it <sup>g</sup> blossoms.

*Lactura*, or *Lactucina*, who is next to *Flora*, presides over the ear when it begins <sup>h</sup> to have milk.

And *Matura* takes care that the ear comes to a just maturity.

*Hosilina* was worshipped that the ears of the corn might grow <sup>i</sup> even, and produce a crop proportionable to the seed sown.

*Tutelino*, or *Tutulina*, hath the tutelage of corn when it is reaped.

*Pilumnus* invented the art of <sup>k</sup> kneading and baking bread. He is commonly joined with *Picumnus*, his brother, whom we mentioned above.

<sup>a</sup> Ad avertendam à satis rubiginem.

<sup>b</sup> Ita dicitur à stercore.

Cum super terram seges proserpserit.

<sup>d</sup> Præponitur nodis geniculisque culmorum.

<sup>e</sup> Folliculorum involucris præficitor.

<sup>f</sup> Cum spica patet postquam è folliculis emerit.

<sup>g</sup> Cum florejit.

<sup>h</sup> Cum lactescere.

<sup>i</sup> Ab hostire, quòd veterum linguâ significabat idem quod æquare.

Augustinus de Civitate jam laudatus.

<sup>k</sup> A

*pilando*, id est, condensando et farinam subigendo. Vid. Serv. in Æn. 9.

*Mellona* is the Goddess who invented the <sup>a</sup> art of making honey.

And *Fornax* is esteemed a Goddess; because, before the invention of grinding the wheat, the bread corn was parched in a furnace. *Ovid* <sup>b</sup> makes mention of this Goddess.

These mean Deities are but the refuse of the Gods. Let us leave them, and turn our eyes to the left-hand wall in this *Pantheon*, where we shall see the *Gods of the Sea*.

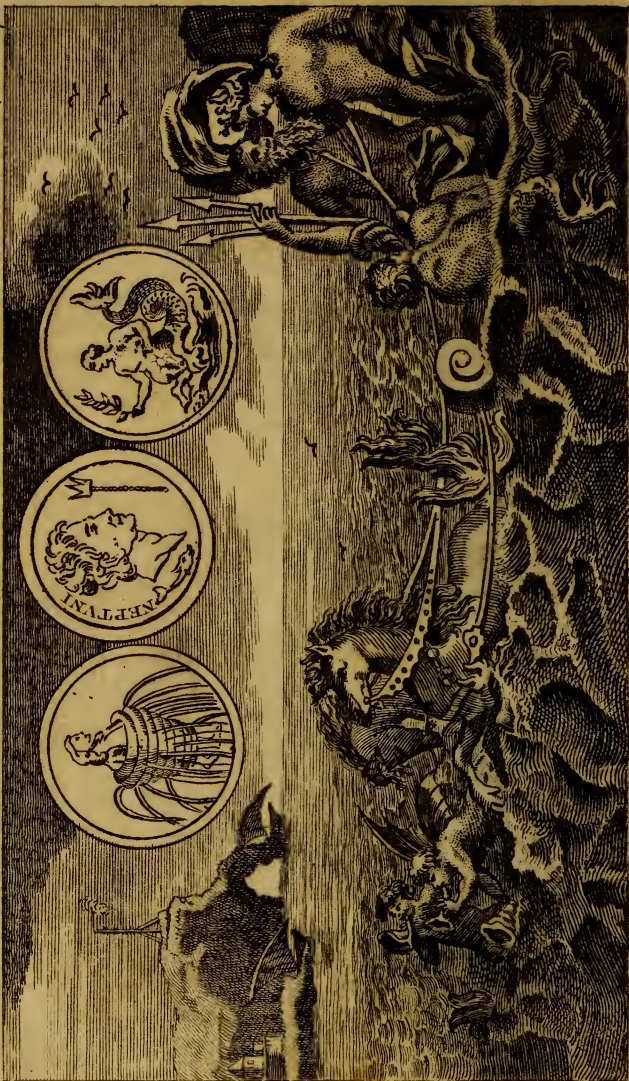
<sup>a</sup> *Artem mellificii excogitavit.*

<sup>b</sup> *Facta Dea est Fornax, læti fornace coloni  
Orant, ut vires temperet illa suas.*

Fast. 6.

A Goddess *Fornax* is, and her the clowns adore,  
That they may 've kindly batches by her pow'r.







## PART III.

## OF THE GODS OF THE SEA.

## CHAPTER I.

## SECT. I. NEPTUNE. HIS NAME AND DESCENT.

*P.* THIS is a glorious and beautiful scene. Are these the *Gods of the Waters*? Are these the *Marine Gods*, whose numerous companies are carried all over the liquid plains of the sea in shells?

*M.* These are the *Gods*, the *Presidents*, the *Princes*, of the vast Finny Regions, and the moderators of the flowing waves.

*P.* And who is that king, with black hair and blue eyes, who holds a sceptre in his right hand like a fork with three tines, and is so beautifully arrayed in a mantle of blue, clasping his left hand round his queen's waist? He stands upright in his chariot, which is a large escallop-shell drawn by sea horses, and attended by odd kind of animals, which resemble men in the upper parts, and fish in the lower.

*M.* It is *Neptune*, whose name is derived, by the change of a few letters, from the word <sup>a</sup> *nubo*, which signifies *to cover*; because the sea encompasses, embraces, and, as it were, covers the land. Or, as others believe, he is so called from an *Egyptian* word (*neptben*) which signifies the coasts and promontories, and other

<sup>a</sup> *A nubendo, quod mare terras obnubat. Varro.*

parts of the earth which are washed by the waters. So that <sup>a</sup> *Cicero*, who derives *Neptune* from *nando* (swimming) is either mistaken, <sup>b</sup> or the place is corrupt.

It is *Neptune*, I say, the *Governor of the Sea*, the *Father* of the Rivers and the Fountains, and the son of *Saturn* by *Ops*. His mother preserved him from the devouring jaws of *Saturn*, who, as we remarked before, eat up all the *male* children that were born to him, by giving *Saturn* a young foal to eat in his *Pead*. In the *Greek* he is called Ποσειδών [*Poseidon*] because he so binds our <sup>c</sup> feet that we are not able to walk within his dominions, that is, on the water.

When he came to age, *Saturn's* kingdom was divided by lot, and the *maritime* parts fell to him. He and *Apollo*, by *Jupiter's* command, were forced to serve *Laomedon*, in building the walls of *Troy*: because he and some other Gods had plotted against *Jupiter*. Then he took <sup>d</sup> *Amphitrite* to wife, who refused a long time to hearken to his courtship, and comply with his desires; but at last, by the assistance of a dolphin, and by the power of flattery, he gained her. To recompense which kindness, the dolphin was placed among the stars, and made a constellation. *Amphitrite* had two other names; *Salacia*, so called from *salum*, the sea, <sup>e</sup> or the salt water toward the lower part and bottom of the sea; and *Venilia*, so named from *veniendo*, because the sea goes and comes with the tide, or ebbs and flows by turns.

## SECT. 2. ACTIONS OF NEPTUNE.

THE poets tell us, that *Neptune* produced a <sup>f</sup> horse in *Attica* out of the ground, by <sup>g</sup> striking it with his

<sup>a</sup> De Nat. Deor. 2.    <sup>b</sup> Lipsius et Bochartus.    <sup>c</sup> Qui ποσὶ δεσμὸν, hoc est, pedibus vinculum injicit, ne pedibus aquas ambulemus. Plato in Cratyl.    <sup>d</sup> Dicitur ἀμφιτρέψιν παρὰ τὸ ἀμφιτρέψειν, à circumterendo, quod terram mare circumterat.    <sup>e</sup> Aug. de Civ. Dei.    <sup>f</sup> Soph. in Œdip.

<sup>g</sup> ——— Magno tellus percussa tridenti.    Virg. Geo. 1.  
With his huge trident having struck the ground.

trident; whence he is called *Hippius*, and <sup>a</sup> *Hippodromus*, and is esteemed the president over the horse-races. At his altar in the *Circus* of *Rome*, games were instituted, in which they represented <sup>b</sup> the ancient *Romans* by violence carrying away the *Sabine* virgins. His altar was under ground, and he was sacrificed unto by the name of <sup>c</sup> *Consus*, the *God of Counsel*; which for the most part ought to be given privately; and therefore the *God Consus* was worshipped in an obscure and private place. The solemn games <sup>d</sup> *Consualia*, celebrated in the month of *March*, were instituted in honour of *Neptune*, whose other name was, as I have said, *Consus*. At the same time, the horses left working, and the mules were adorned with garlands of flowers.

Hence also it comes that the chariot (as you see) of *Neptune* is drawn by *hippocampi*, or sea horses, as well as sometimes by dolphins. Those sea horses had the tails of fishes, and only two feet, which were like the fore feet of a horse, according to the description given of them in <sup>e</sup> *Statius*; and this is the reason why <sup>f</sup> *Virgil* calls them two-footed horses. *Neptune* guides them, and goads them forward with his trident, as it is prettily expressed in <sup>g</sup> *Statius*.

<sup>a</sup> *Aut Venus, et Mars, et Neptuneus cursus.* Pindar. ode 1. Isth. Var. ap. Lil. Gyr. <sup>b</sup> Dion. Halic. l. 2. <sup>c</sup> *A consilio danda.* Serv. in *Æn.* 8. <sup>d</sup> Plut. in *Romulo.* Dion. Halic. l. 2.

<sup>e</sup> *Illic Ægeo Neptunus gurgite fessos*

*In portam deducit equos, prior haurit habenas*

*Ungula, postremi solvantur in æquora pisces.*

Theb. 2.

Good *Neptune's* steeds to rest are set up here,

In the *Ægean* gulf, whose fore parts harness bear,

Their hinder parts fish-shap'd.

<sup>f</sup> — *Magnum qui piscibus æquor,*

*Et juncto bipedum curru metitur equorum.*

Geo. 4.

— Through the vast sea he glides,

Drawn by a team half fish half horse he rides.

<sup>g</sup> — *Triplici telo jubet ire jugales:*

*Illi spumiferos glomerant à pectore fluctus,*

*Ponè natant, delentque pedum vestigia caudâ.*

Achil. 1.

Shaking his trident, urges on his steeds,

Who with two feet beat from their brawny breasts

It was therefore *Neptune's* peculiar office, <sup>a</sup> not only to preside over, and govern horses both by land and by sea, but also the government of ships was committed to his care, which were always safe under his protection: for whenever he <sup>b</sup> rides upon the waters, the weather immediately grows fair and the sea calm.

SECT. 3. CHILDREN OF NEPTUNE.

THE most remarkable of his children were *Triton*, *Phorcus*, and *Proteus*. Of the first we shall speak in another place.

*Phorcus*, or *Phorcys*, was his son <sup>c</sup> by the nymph *Thesea*. He was vanquished by *Atlas*, and drowned in the sea. His surviving friends said, that he was made a sea God, and therefore they worshipped him. We read of another *Phorcus*, <sup>d</sup> who had three daughters; they had but one eye among them all, which they all could use. When any of them desired to see any thing, she fixed the eye in her forehead, in the same manner as men fix a diamond in a ring: when she had used it, she

The foaming billows; but their hinder parts  
Swim, and go smooth against the curling surge

<sup>a</sup> Hom. in Hymn. Oit. Ital. l. 1.

<sup>b</sup> ——— *Tumida æquora placat,*

*Collectaque fugat nubes, solemque reducit.*

Virg. *Æn.* 1.

———— He smooth'd the sea,

Dispell'd the darkness, and restor'd the day.

———— *Æquora postquam*

*Prospiciens genitor, cæleque invehit aperto,*

*Fleebit equos, curruque volans dat lora secundo.*

Ibid.

———— Where'er he guides

His finny courfers, and in triumph rides,

The waves unruffle, and the sea subsides.

*Subsidunt undæ, tumidumque sub axe tonanti*

*Sternitur æquor aquis, fugiunt vasto æthere nimbi.*

*Æn.* 5.

High on the waves his azure car he guides,

Its axles thunder, and the sea subsides;

And the smooth ocean rolls her silent tides.

<sup>c</sup> Var. ad. Nat. Com.      <sup>d</sup> Palæphat in fab.

pulled the eye out again, that her sisters might have it; thus they all used it, as there was occasion.

*Proteus*, his son by the nymph *Phœnice*, was the <sup>a</sup> keeper of the sea calves. <sup>b</sup> He could convert himself into all sorts of shapes: sometimes he could flow like the water, and sometimes burn like the fire; sometimes he was a fish, a bird, a lion, or whatever he pleased.

Nor was this wonderful power enjoyed by *Proteus* alone; for *Vertumnus*, one of the Gods of the *Romans*, had it; his <sup>c</sup> name shows it, as we observed before in the story of *Pomona*. And from this God, *Vertumnus*, comes that common *Latin* expression, *benè* or *male vertat*, may it succeed well or ill; because it is the business of *Vertumnus*, to <sup>d</sup> preside over the turn or change of things, which happen according to expectation; though oftentimes what we think good, is found in the conclusion [*male vertere*] to be worse than was expected; as that <sup>e</sup> sword was which *Dido* received from *Æneas*, with which she afterwards killed herself.

*Neptune* <sup>f</sup> endued *Perichlymenus*, *Nestor's* brother, with the same power; and he was killed by *Hercules* when in the shape of a fly: for when *Hercules* fought against *Neleus*, a fly tormented him and stung him violently; and on *Pallas* discovering to him that this fly was *Perichlymenus*, he killed him.

*Neptune* gave the same power to *Metra*, *Mestra*, or *Mestre*, the daughter of *Erisichthon*: she obtained this reward from him, because he had debauched her; by which power <sup>g</sup> she was enabled to succour her father's insatiable hunger.

<sup>a</sup> Phocarum seu vitulorum marinorum pastor. Tzet. chil. 2. hist. 44. <sup>b</sup> Ovid. Met. 8. <sup>c</sup> Vertumnus dictus est à vertendo.

<sup>d</sup> Rebus ad opinata revertentibus præesse. Donatus in Terent.

<sup>e</sup> ——— Ensinque recludit

*Dardanium, non hos quæsitum murus in usus.* Virg. Æn. 4.

————— The Trojan sword untheath'd,

A gift by him not to this use bequeath'd.

<sup>f</sup> Hom. in Odyss. 11.

<sup>g</sup> Nunc equa, nunc ales, modo bos, modo servus abibat,

*Præbebatque avido non justa alimenta parenti.* Ov. Met. 8.

For the same cause *Cænis*, a virgin of *Thessaly*, obtained the same, or rather a greater power, from *Neptune*; for he gave her power to change her sex, and made her invulnerable; she therefore turned herself into a man, and was called *Cæneus*.<sup>a</sup> She fought against the *Centaurs*, till they had overwhelmed her with a vast load of trees, and buried her alive; after which, she was changed into a bird of her own name.

## CHAPTER II.

### TRITON, AND THE OTHER MARINE GODS.

*TRITON* was the<sup>b</sup> son of *Neptune* by *Amphitrite*; he was his father's<sup>c</sup> companion and<sup>d</sup> trumpeter. Down to his navel he resembles a man, but his other part is like a fish: his two<sup>e</sup> feet are like the fore feet of a horse, his tail is cleft and crooked, like a half-moon, and his hair resembles wild parsley. Two princes of *Parnassus*,<sup>f</sup> *Virgil* and<sup>g</sup> *Ovid*, give most elegant descriptions of him.

Now hart-like, now a cow, a bird, a mare,  
She fed her father with ill-purchas'd fare.

- <sup>a</sup> Ovid. Met.      <sup>b</sup> Hesiod. in Theog. 2.      <sup>c</sup> Stat. Theb. 6.  
<sup>d</sup> Virg. Æn. 1.      <sup>e</sup> Apollon. Argon. 4.

*Hunc cœhit immanis Triton, et cœrula concha  
Exterrens freta; cui laterum tenuis hisside nanti  
Frons hominem præfert, in pristim desinit abtus,  
Spumea pestifero sub pectore murmurat unda.*

Æn. 10.

Him and his martial train the *Triton* bears,  
High on his poop the sea green God appears;  
Frowning, he seems his crooked shell to sound,  
And at the blast the billows dance around.  
A hairy man above the waist he shows;  
A porpoise tail beneath his belly grows,  
And ends a fish: his breasts the waves divide,  
And froth and foam augment the murmur'ing tide.

*g Cœruleum Tritona vocat; conchæque sonaci  
Inspirare jubet; fluctusque et flumina signo  
Jam revocare dato. Cava buccina sumitur illi  
Tortilis, in latum quæ turbine crescit ab imo:*

*Oceanus*, another of the sea Gods, <sup>a</sup> was the son of *Coelum* and *Vesta* <sup>b</sup>. He, by the ancients, was called the *Father*, not only of all the Rivers, but of the Animals, and of the very Gods themselves; for they imagined, that all the things in nature took their beginning from him. - It is said, he begot of his wife *Tethys* three thousand sons, the most eminent of which was

*Nereus* <sup>c</sup>, who was nursed and educated by the *Waves*, <sup>d</sup> and afterward dwelt in the *Ægean* Sea, and became a famous prophet. He <sup>e</sup> begat fifty daughters by his wife *Doris*, which nymphs were called, after their father's name, *Nereides*.

*Palæmon*, and his mother *Ino*, are also to be reckoned among the sea Deities. They were made sea Gods on this occasion: *Ino's* husband *Athamas* was distracted, and tore his son *Learchus* into pieces, and dashed him against the wall: *Ino* saw this, and fearing lest the same fate should come upon herself and her other son *Melicerta*, she took her son, and with him threw herself into the sea; where they were made sea Deities. Nothing perished in the waters but their names. Though their former names were lost in the waves, yet they found new ones: she was called *Leucothea*, and he *Palæmon* by the *Greeks*, and *Portumnus* by the *Latins*.

*Glaucus* the fisherman became a sea God by a more pleasant way: for when he pulled the fishes which he had caught, out of his nets, and laid them on the shore, he observed, that by touching a certain <sup>f</sup> herb, they

*Buccina, quæ medio concepit ut aera ponto,  
Littora voce replet sub utroque jacentia Phæbo.*

Met. 1.

Old *Triton* rising from the deep he spies,  
Whose shoulders rob'd with native purple rise,  
And bids him his loud-sounding shell inspire,  
And give the floods a signal to retire.

He his wreath'd trumpet takes (as given in charge)  
That from the turning bottom grows more large;  
This, when the *Numen* o'er the ocean sounds,  
The east and west from shore to shore rebounds.

<sup>a</sup> Hesiod. in Theog. <sup>b</sup> Orph. in Hymn. Hesiod. ibid. <sup>c</sup> Horat. Carm. 1. <sup>d</sup> Eurip. in Iphig. <sup>e</sup> Apol. 4. <sup>f</sup> Strabo l. 9.

recovered their strength, and leaped again into the water. He wondered at so strange an effect, and had a desire to taste this herb. <sup>a</sup> When he had tasted it, he followed his fishes, and, leaping into the water, became a God of the sea.

To these we may add the story of *Canopus*, a God of the *Egyptians*, who, by the help of *water*, gained a memorable victory over the God of the *Chaldeans*. <sup>b</sup> When these two nations contended about the power and superiority of their Gods, the priests consented to bring two Gods together, that they might decide their controversy. The *Chaldeans* brought their God *Ignis* (*Fire*) and the *Egyptians* brought *Canopus*: they set the two Gods near one another to fight. *Canopus*' belly was a great pitcher filled with water, and full of holes, but so stopped with wax, that nobody could discern them: when the fight began; *Fire*, the God of the *Chaldeans*, melted the wax which stopped the holes; so that *Canopus*, with rage and violence, assaulted *Ignis* with streams of water, and totally extinguished, vanquished, and overcame him.

## CHAPTER III.

### THE MONSTERS OF THE SEA.

#### SECT. I. THE SIRENS.

THERE were three *Sirens*, whose parentage is uncertain, though some say, <sup>c</sup> that they were the offspring of the river *Achelous*, and the muse *Melpomene*. <sup>d</sup> They had the faces of women, but the bodies of flying fishes: they dwelt near the promontory *Peloris* in *Sicily* (now called *Capo di Faro*) or in the islands called <sup>e</sup> *Sirenusæ*, which are situate in the extreme parts of *Italy*; where, with the sweetness of their singing, they allured all the men to them, that sailed by those coasts; and when by

<sup>a</sup> Ovid. Met. 13.  
Met. 3.

<sup>d</sup> Ovid. Met. 3.

<sup>b</sup> Ruffin. l. 11. c. 26.

<sup>c</sup> Nicand.  
<sup>e</sup> Strabo l. 5. Idem l. 1.



their charms they brought upon them a dead sleep, they drowned them in the sea, and afterward took them out and devoured them. Their names were *Parthenope* (who died at *Naples*, for which reason that city was formerly called *Parthenope*) *Ligæa*, and *Leucosia*.

That their charms might be more easily received, and make the greater impression on the minds of the hearers, they used musical instruments with their voices, and <sup>a</sup> adapted the matter of their songs to the temper and inclination of their hearers. <sup>b</sup> With some songs they inticed the ambitious, with others the voluptuous, and with other songs they drew on the covetous to their destruction.

*P.* What then, could no passengers ever escape this plague?

*M.* History mentions only two, *Ulysses* and *Orpheus*, who escaped. <sup>c</sup> The first was forewarned of the danger of their charming voices by *Circe*; therefore he stopped the ears of his companions with wax, and was himself fast bound to the mast of the ship, by which means he safely passed the fatal coasts. <sup>d</sup> But *Orpheus* overcame them in their own art, and evaded the temptations of their murdering music, by playing upon his harp, and singing the praises of the Gods so well, that he outdid the *Sirens*. The Fates had ordained, that the *Sirens* should live till somebody who passed by heard them sing, and yet escaped alive. When therefore they saw themselves overcome, they grew desperate, and threw themselves headlong into the sea, and were turned into stones. Some write, that they were formerly virgins, *Proserpine's* companions, who sought every-where for her when she was stolen away by *Pluto*; but when they could not find her, they were so grieved, that they cast

<sup>a</sup> Hom. Odyss.

<sup>b</sup> *Monstra maris Sirenes erant, quæ voce canora*

*Quælibet admissas detinuerunt rates.*

Ov. Art. Am. 3.

*Sirens* were once sea monsters, mere decoys,

Trepanning seamen with their tuneful voice.

<sup>c</sup> Hom. Odyss. 1.

<sup>d</sup> Apollon. Argon. 3.

themselves into the sea, and from that time were changed into sea monsters. <sup>a</sup> Others add, that by *Juno's* persuasion they contended in music with the Muses, who overcame them, and, to punish their rashness, cut off their wings, with which they afterward made for themselves garlands.

*P.* What did the poets signify by this fiction?

*M.* That the <sup>b</sup> *minds of men are deposed from their proper seat and state by the allurements of pleasure.* It corrupts them; and there is not a more deadly plague in nature to mankind than voluptuousness. Whoever addict himself altogether to pleasures, loses his reason, and is ruined; and he that desires to decline their charms, must stop his ears and not listen to them; but must hearken to the music of *Orpheus*, that is, he must observe the precepts and instructions of the *wise*.

Now turn your eyes to those two monsters, who are called *Scylla* and *Charybdis*.

## SECT. 2. SCYLLA AND CHARYBDIS.

THE description of *Scylla* is very various; for some say, that <sup>c</sup> she was a most beautiful woman from the breasts downward, but had six dogs heads: and others say, that in her upper parts she resembled a woman, in her lower a serpent and a wolf. But whatever her picture was, <sup>d</sup> every body says she was the daughter of *Phorcus*. She was courted by *Glaucus*, and received his embraces; upon which *Circe*, who passionately loved *Glaucus*, and could not bear that *Scylla* was preferred before her by *Glaucus*, <sup>e</sup> poisoned with venomous herbs those waters in which *Scylla* used to wash herself: *Scylla* was ignorant of it, and according to her custom, went into the fountain; and when she saw that the lower parts of her body were turned into the

<sup>a</sup> Pausan. in Bœot. <sup>b</sup> Voluptatum illicebri mentem è suâ sede et statu dimoveri. Cic. de Senectute. <sup>c</sup> Hom. Odyss. <sup>d</sup> Apollon. Argon. 3. <sup>e</sup> Myro Prian. l. 3. Rerum Messan.

heads of dogs, being extremely grieved that she had lost her beauty, she cast herself headlong into the sea, where she was turned into a rock, infamous for the many shipwrecks that happen there. This rock is still seen in the sea that divides *Italy* from *Sicily*, between *Messina*, a city of *Sicily*, and *Rhegium* (now *Reggio*) in *Calabria*. It is said to be surrounded with dogs and wolves, which devour the persons who are cast away there: but by this is meant, that when the waves, by a storm, are dashed against this great rock, the noise a little resembles the barking of dogs, and the howling of wolves.

*P.* You say that *Scylla* was the daughter of *Phorcus*; was not she the daughter of *Nisus*, king of *Megara*?

*M.* No; that *Scylla* was another woman: for *Scylla*,<sup>a</sup> the daughter of king *Nisus*, was in love with *Minos*, who besieged her father in the city of *Megara*. She betrayed both her father and her country to him, by cutting off the fatal lock of purple hair, in which were contained her father's and her country's safety, and sent it to the besieger. *Minos* gained the city by it, but detested *Scylla*'s perfidiousness, and hated her. She could not bear this misfortune, but was changed into a lark. *Nisus*, her father, was likewise changed into a sparrowhawk, which is called *nifus*, after his name; and this sparrowhawk, as if he yet sought to punish his daughter's great baseness, still pursues the lark with great fury to devour her.

*Charybdis* is a vast whirlpool in the same *Sicilian Sea*, over against<sup>b</sup> *Scylla*, which swallows down whatsoever comes within its circle, and vomits it up again. They say, that this *Charybdis* was formerly a very ravenous woman, who stole away *Hercules'* oxen; for which theft *Jupiter* struck her dead with thunder, and then turned her into this gulf. <sup>c</sup> *Virgil* gives an elegant description of these two monsters, *Scylla* and *Charybdis*.

<sup>a</sup> Pausan. in Attic.

<sup>b</sup> Virg. Geo. 5.

<sup>c</sup> *Dextrum Scylla latus, lævum implacata Charybdis  
Obsidet: atque imo barathri ter gurgite vastos  
Sorbet in abruptum fluctus, rursusque sub auras  
Erigit alternos, et sidera verberat undâ.*

P. What do these fables of *Scylla* and *Charybdis* mean?

M. They represent *lust* and *gluttony*, monstrous vices, which render our voyage through this world extremely hazardous and perilous. Lust, like *Scylla*, engages unwary passengers by the beauty and pomp of her outside; and when they are entangled in her snares, she tortures, vexes, torments, and disquiets them with rage and fury, which exceeds the madness of dogs, or the ravenousness of wolves. Gluttony is a *Charybdis*, a gulf or whirlpool that is insatiable; it buries families alive, devours estates, consumes lands and treasures, and sucks up all things. They are neighbouring vices, and, like *Scylla* and *Charybdis*, are but little distant from each other; nay, they are seldom separate, but act with united forces; for you will not easily find a man, who is greatly addicted to the luxury of eating and drinking, who is not also a slave to the luxury of concupiscence, and besmeared with the fordid filth of base pleasures, and wholly given up to do the most vile and impudent lusts.

But it is now time to consider the place in which the wicked are tormented eternally; or rather to cast down our eyes upon it, in the lower apartment of this *Pantheon*, where the *infernal Gods* are painted. We will only take a transitory view of this scene, since it will be very unpleasant to stay long in so doleful, so sad a place.

*At Scyllam cæcis cobibet spelunca latebris  
Ora exertantem, et naves in saxa trabentem.  
Prima hominis facies, et pulchro pectore virgo  
Pube tenus: postrema immani corpore pristis,  
Delphinum caudas utero commissa lutorum.*

Æn. 3.

Far on the right her dogs foul *Scylla* hides:  
*Charybdis* roaring on the left presides,  
And in her greedy whirlpool sucks the tides:  
Then spouts them from below; with fury driv'n,  
The waves mount up, and wash the face of heav'n.  
But *Scylla*, from her den, with open jaws  
The sinking vessel in her eddy draws;  
Then dashes on the rocks. A human face,  
And virgin bosom, hides the tail's disgrace:  
Her parts obscene below the waves descend,  
With dogs inclos'd, and in a dolphin end,

## PART IV.

## OF THE INFERNAL DEITIES.

## CHAPTER I.

## A VIEW OF HELL.

P. O WONDROUS! What a horrid and dismal spectacle is here!

M. You must imagine that we are now in the confines of *Hell*. Prithce come along with me; I will be the same friend to you that the <sup>a</sup> *Sibyl* was to *Æneas*. Nor shall you need a golden bough to present to *Proserpine*. You see here painted those regions of hell, of which you read a most elegant description in <sup>b</sup> *Virgil*. The passage that leads to these infernal dominions was

<sup>a</sup> *Virg. Æn. 6.*

<sup>b</sup> *Spelunca alta fuit, vastoque immanis hiatu,  
Scrupea, tuta lacu nigro nemorumque tenebris;  
Quam super haud ullæ poterant impune volantes  
Tendere iter pennis: talis sese halitus atris  
Faucibus effundens supera ad convexa ferebat;  
Unde locum Graii dixerunt nomine Avernum.*

*Æn. 6.*

Deep was the cave, and downward as it went  
From the wide mouth, a rocky rough descent;  
And here th' access a gloomy grove defends;  
And there th' unnavigable lake extends,  
O'er whose unhappy waters, void of light,  
No bird presumes to steer his airy flight,  
Such deadly stenches from the dep'h arise,  
And steaming sulphur, which infects the skies;  
Hence do the *Grecian* bards their legends make,  
And give the name *Avernus* to the lake.

a wide dark cave, through which you pass by a steep rocky descent, till you arrive at a gloomy grove, and an unnavigable lake called <sup>a</sup> *Avernus*, from which such poisonous vapours arise, that no birds can fly over it, for in their flight they fall down dead, being poisoned with the stench of it.

*P.* But what monsters are those which I see placed at the very entrance of hell ?

*M.* *Virgil* will tell you <sup>b</sup> what they are. They are those fatal evils which bring destruction and death upon mankind, by the means of which, the inhabitants of these dark regions are greatly augmented ; and those evils are care, sorrow, diseases, old-age, frights, famine, want, labour, sleep, death, sting of conscience, force, fraud, strife, and war.

<sup>a</sup> *Avernus* dicitur quasi ἄοργος, id est, sine avibus. Quòd nullæ volucres Jacum illum, ob lethiferum hâlitum, prætervolare salvæ possent.

<sup>b</sup> *Vestibulum ante ipsum, primisque in faucibus Orci,  
Luctus et ultrices posuere cubilia Curae ;  
Pallentesque habitant Morbi, tristesque Senectus,  
Et Metus, et malesuada Fames, et turpis Egestas,  
(Terribiles visu formæ) Lethumque, Laborque.  
Tum consanguineus Leti Sopor, et mala mentis  
Gaudia, mortiferumque ad-verso in limine Bellum,  
Ferreique Eumenidum thalami, et Discordia demens  
Vipereum crinem vittis innexa cruentis.*

*Æn.* 6.

Just in the gate, and in the jaws of Hell,  
Revengeful Care and sullen Sorrow dwell ;  
And pale Diseases, and repining Age,  
Want, Fear, and Famine's unresisted rage :  
Here Toil and Death, and Death's half brother, Sleep,  
(Forms terrible to view) their sentry keep.  
With anxious Pleasures of a guilty mind,  
Deep Fraud before, and open Force behind,  
The Furies iron beds, and Strife that shakes  
Her hissing tresses, and unfolds her snakes.







## CHAPTER II.

CHARON. THE RIVERS OF HELL. CERBERUS.

P. WHO is that nasty, old, decrepid, long-bearded fellow? Or what is his name?

M. He is the *Ferryman of Hell*; his <sup>a</sup> name is *Charon*, which word denotes the ungracefulness of his aspect. In the *Greek* language he is called Πορθόμενος [*Porthomeus*] that is, *portitor*, ferryman. You see his image painted by the pencil; but you may read a more beautiful and elegant picture of him drawn by the pen of <sup>b</sup> *Virgil*.

P. Why does he tarry with his boat here?

M. To take and carry over to the other side of the lake the souls of the dead, which you see flocking on the shores in troops. Yet he takes not all promiscuously who come, but such only whose bodies are buried when they die: for the <sup>c</sup> unburied wander about the

<sup>a</sup> Charon, quasi Acharon, id est, sine gratiâ, ab α non, et χάρις gratia.

<sup>b</sup> *Portitor has borrendus aquas et flumina seruat  
Terribili squalore Charon: cui plurima mento  
Canities inculta jacet; stant lumina flamma,  
Sordidus ex humeris nodo dependet amictus.  
Ipse ratem conto subigit, veisq; ministrat,  
Et ferrugineâ subveclat corpora cymbâ,  
Jam senior; sed cruda Deo viridisque senectus.*

Æn. 6.

There Charon stands, who rules the dreary coasts:

A sordid God; down from his hoary chieft

A length of beard descends, uncomb'd, unclean;

His eyes like hollow furnaces on fire;

A girdle foul with grease binds his obscene attire.

He spreads his canvas, with his pole he steers,

The freights of flitting ghosts in his thin bottom bears.

He look'd in years; yet in his years were seen

A youthful vigour, and autumnal green.

<sup>c</sup> *Centum errant annos, volitant hæc litora circum:*

*Tum demum admissi stagna exoptata revisunt.* Virg. Æn. 6.

A hundred years they wander on the shore,

At length, their penance done, are waded o'er.

shores a hundred years, and then are carried over. But first they pay *Charon* his fare, <sup>a</sup> which is at least a half-penny.

*P.* Those three or four rivers (if my eyes do not deceive me) must be passed over by the dead, must they not?

*M.* Yes: the first of them is *Acheron*, <sup>b</sup> which receives them when they come first. This *Acheron* was the son of *Terra* or *Ceres*, born in a cave, and conceived without a father; and because he could not endure light, <sup>c</sup> he ran down into hell and was changed into a river, whose waters are extremely bitter.

The second is *Styx*, which is a lake rather than a river, <sup>d</sup> and was formerly the daughter of *Oceanus*, and the mother of the Goddess *Victoria* by *Acheron*. When *Victoria* was on *Jupiter's* side in his war against the Giants, she obtained this prerogative for her mother, that no oath that was sworn among the Gods by her name, should never be violated: for if any of the Gods broke an oath sworn by *Styx*, they were banished from the nectar and the table of the Gods, <sup>e</sup> a year and nine days. This is the *Stygian* lake, by which <sup>f</sup> when the Gods swore, they observed their oath with the utmost scrupulousness.

The third river, *Cocytus*, flows out of *Styx* with a lamentable groaning noise, and imitates the howling, and increases the exclamations of the damned.

Next comes <sup>g</sup> *Phlegethon*, or *Puriphlegethon*, so called because it swells with waves of fire, and all its streams are flames.

When the souls of the dead have passed over these four rivers, they were afterward carried to the palace of

<sup>a</sup> Lucian. de Luſt.

<sup>b</sup> Plato in Phædone.

<sup>c</sup> Pausan. in Attic.

<sup>d</sup> Hesiod. in Theog.

<sup>e</sup> Serv. in Æn. 6.

<sup>f</sup> *Dii cujus jurare timent et fallere numen.*

Virg. Æn. 6.

The sacred stream which heaven's imperial state  
Attests in oaths, and fears to violate.

<sup>g</sup> *A φλέγω ardeo, quod undis intumeat ignis flammeosque fluctus evolvat.*

*Pluto*, where the gate is guarded by *Cerberus*, a dog with three heads, whose body is covered in a terrible manner with snakes, instead of hair. This dog is the *Porter of Hell*, <sup>a</sup> begotten of *Echidna*, by the giant *Typhon*, and is described by <sup>b</sup> *Virgil* and by <sup>c</sup> *Horace*. But from him let us pass to the prince and princess of hell, *Pluto* and *Proserpine*.

## CHAPTER III.

## PLUTO.

THIS is *Pluto*, the *King of Hell*, <sup>d</sup> begotten of *Saturn* and *Ops*, and the brother of *Jupiter* and *Neptune*. He had these *infernal dominions* allotted to him, not only because, in that division of his father's kingdom mentioned before, the western parts fell to his lot; but also, as some say, <sup>e</sup> because the invention of burying, and of honouring the dead with funeral obsequies, proceeded from him: for the same reason he is thought to exercise a sovereignty over the dead. Look upon him: he sits on a throne covered with darkness, and discover, if you

<sup>a</sup> Hesiod. in Theog.

<sup>b</sup> *Cerberus hæc ingens latratu regna trisauci  
Personat aduerso recubans immanis in antro.*

Æn. 6.

Stretch'd in his kennel, monstrous *Cerb'rus* round  
From triple jaws made all these realms resound.

<sup>c</sup> *Cessit immanis tibi blandienti*

*Janitor aulæ*

*Cerberus; quamvis furiale centum*

*Muniant angues caput ejus; atque*

*Spiritus teter, saniesque manat*

*Ore trilingui.*

l. 3. od. 111.

Hell's grisly porter let you pass,  
And frown'd and listen'd to your lays;  
The snakes around his head grew tame,  
His jaws no longer glow'd with flame,  
Nor triple tongue was stain'd with blood;  
No more his breath with venom flow'd.

<sup>d</sup> Diodor. Sicul. 4. Bibl.

<sup>e</sup> Idem apud Lil. Gyr. Eurip. in

Phœn.

can, his habit, and the ensign of his majesty more narrowly.

*P.* I see him, though in the midst of so much darkness; and can distinguish him easily: <sup>a</sup> he holds a key in his hand, instead of a sceptre, and is <sup>b</sup> crowned with ebony.

*M.* Sometimes I have also seen him crowned with a diadem; and <sup>c</sup> sometimes with the flowers of *narcissus*, or white daffodils, and sometimes with cypress leaves; because those plants greatly please him, and especially the *narcissus*, because he stole away *Proserpine* when she gathered that flower, as I shall show presently. Very often a <sup>d</sup> rod is put into his hand in the place of a sceptre, with which he guides the dead to hell: <sup>e</sup> and sometimes he wears a headpiece, which makes him <sup>f</sup> invisible. His chariot and horses are of a black colour, and <sup>g</sup> when he carried away *Proserpine*, he rode in his chariot. But if you would know what the key signifies, which he has in his hand, the answer is plain, that when once the dead are received into his kingdom, the gates are locked against them, and <sup>h</sup> there is no regress thence into this life again.

*P.* Why is he called *Pluto*?

*M.* I will tell you that, and also the meaning of the rest of his names.

His *Greek* name <sup>i</sup> *Plouton* or *Pluto*, as well as his *Latin* name *Dis*, signifies wealth. The reason why he is so called, is, because all our wealth comes from the lowest and most inward bowels of the earth; and be-

<sup>a</sup> Pausan. in pr. Iliac.    <sup>b</sup> Marian.    <sup>c</sup> Lil. Gyr.    <sup>d</sup> Varr. apud eund.    <sup>e</sup> Pind. in Od.    <sup>f</sup> Hom. Iliad 5. Hygen. Astron. Poet.    <sup>g</sup> Ovid. Met. 5.

<sup>h</sup> ——— *Facilis descensus Averni:*

*Noctes atque dies patet atri janua Ditis;*

*Sed revocare gradum, superasque evadere ad auras,*

*Hoc opus, hic labor est.* ———

Virg. *Æn.* 6.

To th' shades you go a downhill easy way;

But to return, and re-enjoy the day,

That is a work, a labour. ———

<sup>i</sup> Πλούτος, divitiæ.

cause, as *Cicero* writes, <sup>a</sup> all the natural powers and faculties of the earth are under his direction; for all things proceed from the earth, and go thither again.

The name <sup>a</sup> *Ἅδης* [*Hades*] by which he is called among the *Greeks*, <sup>b</sup> signifies *dark, gloomy, and melancholy*; or else, <sup>c</sup> as others guess, *invisible*; because he sits in darkness and obscurity: his habitation is melancholy and lonesome, and he seldom appears to open view.

He is likewise called <sup>d</sup> *Agefilaus*, because he leads people to the infernal regions; and sometimes <sup>e</sup> *Agelestus*, because it was never known that *Pluto* laughed.

His name *Februus*, comes from the old word *februo*, to purge by sacrifice, because purgations and lustrations were used at funerals: whence the month of <sup>f</sup> *February* receives also its appellation; at which time especially, the sacrifices called *Februa* were offered by the *Romans* to this God.

He is also called *Orcus* or *Urgus*, and *Ouragus*, as some say, <sup>g</sup> because he excites and hastens people to their ruin and death: but others think that he is so named, <sup>h</sup> because, like one that brings up the rear of an army, he attends at the last moments of men's lives.

We find him sometimes called <sup>i</sup> *Quietus*, because by death he brings rest to all men.

He is called *Summanus*, that is, the chief <sup>k</sup> of all the infernal deities; the principal governor of all the ghosts and departed spirits. The thunder that happens in the night is attributed to him: whence he is commonly

<sup>a</sup> *Terrena vis omnis ac natura ipsi dicata credebatur, Cic. de Nat. Deor. 2.*

<sup>b</sup> *Ἅδης ἀειδής, id est, triste, tenebrosum.* <sup>c</sup> *Aut quasi ἀόρατος, quod videri minimè possit, aut ab α privante, et εἰδέναι videre. Socr. ap. Plut. Phurnut. Gaza. ap. Lil. Gyr.*

<sup>d</sup> *Παρά τὸ ἄγειν τὰς λαῖας, à ducendis populis ad inferos.* <sup>e</sup> *Ab α non, et γελῶν rideo, quod sine risu sit.* <sup>f</sup> *Ovid. Fast. 2.*

<sup>g</sup> *Orcus quasi Urgus et Ouragus ab urgendo, quod homines urgeat in interitum. Cic. in Verrem. 6.*

<sup>h</sup> *Ὀυραγός, eum significat qui agmen claudit; simili modo Pluto postremum humanæ vitæ actum excipit. Guth. l. 1. c. 4. de Jur. Man.*

<sup>i</sup> *Quod morte quietem cunctis afferat. Festus.*

<sup>k</sup> *Quasi summus Deorum manium. Aug. de Civ. Dei. l. 4.*

style'd also, the *Infernal Jupiter*, the *Stygian Jupiter*, the *Third Jupiter*; as *Neptune* is the *Second Jupiter*.

*P.* What was the office and power of *Pluto*?

*M.* If you do not fully understand that, from what has been said already, the Fates will tell you that he <sup>a</sup> presides over life and death; that he not only governs the departed spirits below, but also can lengthen or shorten the lives of men here on the earth, as he thinks fit.

## CHAPTER IV.

### PLUTUS.

THOUGH *Plutus* be not an infernal God, I join him to *Pluto*, because their names and office are very like and agreeable; therefore I will take this occasion to say something of him; for they are both of them *Gods of Riches*, which are the root of all evil, and which Nature, our common parent, hath placed near hell; and indeed, there is not a nearer way to hell, than to hunt greedily after riches.

This *Plutus* was the son of <sup>b</sup> *Jason*, or *Jasus*, by *Ceres*: he was blind and lame, injudicious, and mighty timorous. And truly these infirmities are justly ascribed to him; for, if he was not blind and injudicious, he would never pass over good men, and heap his treasures upon the bad. He is lame; because great estates come slowly. He is fearful and timorous; because rich men watch their treasures with a great deal of fear and care.

<sup>a</sup> ——— *O maxime noſtis*

*Arbiter, umbrarumque potens, cui noſtra laborant*

*ſtamina, qui finem cunctis et ſemina præbes,*

*Nascentique vices alternâ morte rependis,*

*Qui vitam lethumque regis.*

Claud. de Rap. Prof.

Great prince o' th' gloomy regions of the dead,

From whom we hourly move our wheel and thread,

Of nature's growth and end thou haſt the ſway,

All mortals birth with death thou doſt repay,

Who doſt command 'em both.

<sup>b</sup> Heſiod. in Theog.

## CHAPTER V.

## SECT. I. PROSERPINE.

SHE who fits next to *Pluto* is the *Queen of Hell*,<sup>a</sup> the *Infernal Juno*,<sup>b</sup> the *Lady* (as the *Greeks* commonly call her) and the most beloved wife of *Pluto*,<sup>c</sup> the daughter of *Ceres* and *Jupiter*. She is called both *Proserpine* and *Libera*. *Jupiter* begat her when he was disguised in the shape of a bull; and after she was born and grown up, <sup>d</sup> he debauched her himself in the shape of a dragon: <sup>e</sup> whence it came to pass, that in the mysteries of the *Sabazia*, a golden snake folded in a circle, was produced; which, when any were initiated, was usually put into their bosoms, and received again when it slid down from them below.

*P.* But by what fate became *Proserpine* the wife of this black God?

*M.* In this manner. When all the Goddesses refused to marry *Pluto*, because he was so deformed, he was vexed at this contempt and scorn; and troubled, that he was forced to live a single life always: wherefore in a rage he seated himself in a chariot, and arose on a sudden from a den in *Sicily*; where <sup>f</sup> he saw a company of very beautiful virgins gathering flowers in the fields of *Enna*, a beautiful place, situate about the middle of the island, and therefore called the *Navel of Sicily*. One of them, *Proserpine*, pleased him above the rest, for she surpassed them all in beauty. He came raging with love, and carried her with him from that place; and on a sudden he sunk into the earth near *Syracuse*. In the place where he descended, a lake arose: and <sup>g</sup> *Cicero* says, the people of *Syracuse* keep yearly festivals, to which great multitudes of both sexes resort.

<sup>a</sup> Virg. *Æn.* 6.

<sup>b</sup> *He-  
siod.* in *Theog.*

<sup>c</sup> *Cic.* in *Vetrem.* 6,

<sup>d</sup> *Δέσποινα*, *domina.* *Paus.* in *Arcad.* <sup>e</sup> *He-*

<sup>f</sup> *Arnob.* l. 5.

<sup>g</sup> *Ibid.*

<sup>e</sup> *Euseb.* *Præp.* *Evang.*

*P.* O poor lady! I am troubled at her misfortune; her unhappiness moves my compassion. But what followed?

*M.* The nymphs, her companions, were grievously affrighted, and fled away to any place where they could expect safety. In the mean time *Ceres*, the mother of *Proserpine*, comes, who by chance was absent when her daughter was stolen; she seeks her daughter among her acquaintance a long time, but in vain. Therefore, in the next place, she kindles torches, by the flames which burst out from the top of the mountain *Ætna*, and goes with them to seek her daughter throughout the whole world; neither did she give over her vain labour, till the nymph *Arethusa* fully assured her, that *Proserpine* was stolen by *Pluto*, and carried down into his kingdom. She then, in great anger, hastened and expostulated with <sup>a</sup> *Jupiter* concerning the violence that was offered to her daughter; and, in short, *Jupiter* promised to restore *Proserpine* again, if she had not yet tasted any thing in hell. *Ceres* went joyfully down, and *Proserpine*, full of triumph and gladness, prepared to return into this world; when *Ascalaphus* discovered, that he saw *Proserpine*, while she walked in *Pluto's* orchard, pluck a pomegranate, and eat some grains of it; therefore *Proserpine's* journey was immediately stopped. *Ceres* being amazed at this new mischance, and incensed at the fatal discovery of *Ascalaphus*, turned him into an owl, a bird said to be of an ill omen, and unlucky to all that see it: but at last, by the importunity of her prayers to *Jupiter*, she extorted this favour from him, that he should give leave <sup>b</sup> that *Proserpine* might live half the year, at least, with her in heaven, and the other half below in hell with her husband. *Proserpine* afterward loved this disagreeable

<sup>a</sup> Serv. in Geo. 1.

<sup>b</sup> *Et Dea regnorum nomen commune duorum,  
Cum Marte est totidem, totidem cum conjugis mensis.* Ov. Met. 5.  
The Goddess now in either empire sways,  
Six months with *Ceres*, six with *Pluto* stays.



husband so much, that she was jealous; and changed *Mentha*, who was his mistress, into mint, a herb of her own name.

SECT. 2. AN EXPLANATION OF THE FABLE.

*P.* YOU have told a very pretty story; pray what is its signification?

*M.* The signification of it is this: <sup>a</sup> *Ceres* is the earth, and her daughter *Proserpine* the fertility of the earth, or rather the <sup>b</sup> seed by which it is fertile, which seed lies buried in the ground in the winter, but in the summer breaks forth and becomes fruit. Thus *Proserpine* (the emblem of the seed) lives half the year in hell, and the other half in heaven. Others explain this fable so as by it to signify the *moon*, which is hid from us, in the hemisphere of the countries beneath us, as long as it shines to us in our own.

Some believe that *Hecate* is the same with *Proserpine*; and if you are willing to follow their opinion, you must call to mind what I have said before, when I discoursed of *Diana*.

Let us now turn our eyes toward the tribunal of *Pluto*; where you see in that dismal picture, continual trials, and all persons, as well the accusers as the offenders, who have been formerly wicked in their lives, receive their deaths impartially from the three *Fates*; after death they receive their condemnation impartially from the three *Judges*; and after condemnation, their punishment impartially from the three *Furies*.

<sup>a</sup> Var. apud Aug. de Civ. Dei. 7.

<sup>b</sup> Euseb. Præp. Evang. 3.

## CHAPTER VI.

## THE FATES.

*P.* WHERE are those *Fates*? Show me, fir.

*M.* Those three old ladies are the *Fates*: their <sup>a</sup> garments are made of ermin, white as snow, and bordered with purple. They were born either of <sup>b</sup> *Nox* and *Erebus*, or of <sup>c</sup> *Necessity*, or of the <sup>d</sup> *Sea*, or of that rude and indigested mass which the ancients called *Chaos*.

They are called *Parcæ* in *Latin*; because, as <sup>e</sup> *Varro* thinks, they distributed good and bad things to persons at their birth; or, as the common and received opinions is, <sup>f</sup> because they spare nobody. They are likewise called *Fatum*, *fate*; and are *three* in number, <sup>g</sup> because they order the past, present, and future time. *Fate*, says <sup>h</sup> *Cicero*, is all that which God hath decreed and resolved shall come to pass, and which the *Grecians* call *Ειμαρμένη* [*Eimarmene*]. It is, says <sup>i</sup> *Chrysippus*, a perpetual, certain, and unavoidable series and chain of things, wrapping and infolding up itself in an order of consequences, which compose the several links, and follow one another to all eternity. <sup>k</sup> *Fatum* is derived from the word *fari*, to pronounce or declare; because when any one is born, these three sisters pronounce what fate will befall him; as we saw in the story of *Meleager*.

*P.* What are their names and offices?

*M.* The name of one is <sup>l</sup> *Clotho*; the second is called

<sup>a</sup> Catullus in Epith. Thet.    <sup>b</sup> Hesiod. in Theog.    <sup>c</sup> Pláto. de Republ. 10.    <sup>d</sup> Licophron.    <sup>e</sup> Parcæ dicuntur à partu, quòd nascentibus hominibus bona malaque conferre censeantur. <sup>f</sup> Aut à parcendo per Antiphrasin, quòd nemini parcant. Serv. in Æn. 1.    <sup>g</sup> Euseb. Præp. Evang. 6.    <sup>h</sup> Est autem Fatum id omne quòd à Deo constitutum et designatum est ut eveniat, quòd Græci *εἰμαρμένη* appellant. De Fato et Divinat.    <sup>i</sup> Eimarmene sempiterna quædam est et indeclinabilis rerum series et catena, sese volvens et implicans per æternos consequentiæ ordines è quibus connexa est. Boet. in Top.    <sup>k</sup> Var. ap. Lil. Gyr.    <sup>l</sup> A verbo *κλωθω*, id est, neo.

<sup>a</sup> *Lachesis*; the third <sup>b</sup> *Atropos*, because she is unalterable, unchangeable. These names the *Grecians* give them: <sup>c</sup> the *Romans* call them *Nona*, *Decima*, and *Morta*.

To them is intrusted the management of the fatal thread of life: for *Clotho* draws the thread between her fingers; *Lachesis* turns about the wheel; and *Atropos* cuts the thread spun, with a pair of scissors. That is, *Clotho* gives us life, and brings us into the world; *Lachesis* determines the fortunes that shall befall us here; and *Atropos* concludes our lives: <sup>d</sup> One speaks, the other writes, and the third spins.

## CHAPTER VII.

### THE FURIES.

*P.* AND what are those monsters called, that have the faces of women? Their looks are full of terror; they hold lighted torches in their hands; snakes and serpents lash their necks and shoulders.

*M.* They are the *Furies*, called in *Latin* sometimes *Furiæ*; <sup>e</sup> because they make men mad, by the stings of conscience which guilt produces. They are also called <sup>f</sup> *Diræ*, <sup>g</sup> *Eumenides*, and <sup>h</sup> *Canes*; and were the offspring of <sup>i</sup> *Nox* and <sup>k</sup> *Acheron*. Their proper names are *Alecto*, *Tisiphone*, and *Megæra*; <sup>l</sup> and they are esteemed virgins; because, since they are the avengers of all wickedness, nothing can corrupt and pervert them from inflicting the punishment that is due to the offender.

*P.* Why are there only three *Furies*?

*M.* Because there are three <sup>m</sup> principal passions of the mind, *anger*, *covetousness*, and *lust*, by which mankind are chiefly hurried into all sorts of wickedness: for an-

<sup>a</sup> Ab λαγχάνω, fortior. <sup>b</sup> Ab α privativâ particulâ, et τρέπω verito, quòd vesti et flecti nequeat. <sup>c</sup> Cœsen. Vind. ap. Lil. Gyr.

<sup>d</sup> Una loquitur, altera scribit, tertia fila ducit. Serv. in Æn. 1.

<sup>e</sup> Quòd sceleratos in furorem agent. <sup>f</sup> Virg. Æn. 3. <sup>g</sup> Ibid. 8.

<sup>h</sup> Ibid. 4. <sup>i</sup> Ibid. 6. <sup>k</sup> Ibid. 11. <sup>l</sup> Suidas et Orph. in Hymn. <sup>m</sup> Isidor. ap. Gyr.

ger begets revenge, covetousness provokes us to get immoderate wealth by right or wrong, and lust persuades us to pursue our pleasures at any rate. Indeed some add a<sup>a</sup> fourth *Fury*, called *Lisso*, that is, rage and *madness*; but she is easily reduced to the other three: as also *Erinnyes*, a name common to them all.

*P.* What is the office of the *Furies*?

*M.* They are appointed to observe and punish the crimes of ill men, and to torment the consciences of secret offenders; whence they are commonly also entitled<sup>b</sup> *the Goddeses, the Discoverers and Revengers of evil actions*. They punish and torment the wicked, by frightening and following them with burning torches. You see the picture of them there, and you will find them beautifully<sup>c</sup> described in the twelfth book of *Virgil's Æneid*.

*P.* What did the poets intend by these *Furies*?

*M.* Only, says *Cicero*, that they, who have done any wicked and unlawful thing, are tormented and affrighted, not with the blows and the burning torches of the *Furies*, as it is in the fable, but with the stings of their own evil consciences: For,<sup>d</sup> says he, every one's own fraud, and his own terror, bring him the greatest vexation: every one's own wickedness torments and enra-

<sup>a</sup> Eurip. in *Hercule furente*.  
*Facinorum*.

<sup>b</sup> *Deæ speculatricæ et vindicæ*

<sup>c</sup> *Dicuntur geminæ pestes, cognomine Diræ,  
Quas et Tartaream Nox intempesta Megaram  
Uno eodemque tulit partu, faribusque revinxit  
Serpentum spiris, ventosâsq; addidit alas.*

Deep in the dismal regions void of light,  
Two daughters at a birth were born to *Night*:  
These their brown mother, brooding on her care,  
Endu'd with windy wings to fleet in air,  
With serpents girt alike, and crown'd with hissing hair,  
In heav'n the *Diræ* call'd.

<sup>d</sup> Sua enim quemque fraus et suus terror maximè vexat: suum quemque scelus exagitat, amentiaque afficit: suæ malæ cogitationes conscientiaque animi terrent. Hæ sunt impiis assiduæ domesticæ *Furiæ*, quæ dies noctesque poenas à sceleribus repetunt. Or. pro *Roscio Am.*

ges him: his own evil thoughts and the lashes of his conscience affright him. These are constant and domestic Furies to the wicked, that night and day exact the punishment which their crimes deserve.

## CHAPTER VIII.

### NIGHT, DEATH, SLEEP.

*P.* YOU mentioned just now *Nox* and *Erebus*. Are they of the number of the Gods?

*M.* Yes; *Nox* is, of all the Gods, the most ancient: she was the sister of *Erebus*, and the daughter of the first *Chaos*; and of these two, *Nox* and *Erebus*, *Mors* [*Death*] was born. She is represented as a skeleton, dressed usually with a speckled garment and black wings: but there are no temples nor sacrifices, nor priests consecrated to *Mors*; because she is a Goddess whom no<sup>a</sup> prayers can move, or sacrifices pacify.

*Somnus* [*Sleep*]<sup>b</sup> is the brother of *Death*, and<sup>c</sup> he also hath wings, like her. *Iris*, who was sent by *Juno* to the palace of this God, mentions the great benefits that he bestows on mankind; such as<sup>d</sup> quiet of mind, tranquillity, freedom from care, and refreshment of the spirits, by which men are enabled to proceed in their labours. In his palace there are<sup>e</sup> two gates out of which

<sup>a</sup> Horat. 2. Sermonum.    <sup>b</sup> Orph. in Hymn.    <sup>c</sup> Hom. Iliad 14.  
Virg. Æn. 5.

<sup>d</sup> *Somne, quies rerum, placidissime Somne Deorum,  
Pax animi, quem cura fugit, qui corpora duris  
Fessa ministeriis mulces reparasque labori.*    Ovid. Met. 11.

Thou rest o' th' world, *Sleep*, the most peaceful God,  
Who driv'st care from the mind, and dost unload  
The tired limbs of all their weariness,  
And for new toil the body dost refresh.

<sup>e</sup> *Sunt geminæ Somni portæ, quarum altera fertur  
Cornea, qua veris facilis datur exitus umbris:*

*Altera candenti perfecta nitens elephanto;  
Sed falsa ad cælum mittunt insomnia manes.*    Virg. Æn. 6.

dreams pass and repass: one of these gates was made of clear ivory, through which false dreams pass; the other was made of transparent horn, and through that gate true visions come to men. <sup>a</sup> *Morpheus*, the servant of *Somnus*, who can put on any shape or figure, presents these dreams to those who sleep; and these dreams were brought from a great spreading elm in hell, under whose shade they usually sit.

## CHAPTER IX.

### THE JUDGES OF HELL, MINOS, RHADAMANTHUS, AND ÆACUS.

NEAR the three *Furies* and the three *Fates*, <sup>b</sup> you see the three *Judges of Hell*, *Minos*, *Rhadamanthus*, and *Æacus*, who are believed to be judges of the souls of the dead; because they exercised the offices of judges in *Crete* with the greatest prudence, discretion, and justice. The first two were the sons of *Jupiter* by *Europa*: the last was the son of *Jupiter* by *Ægina*. When all the subjects of queen *Ægina* were swept away in a plague, beside *Æacus*, he begged of his father, that he would repair the race of mankind, which was almost extinct; and *Jupiter* heard his prayer, and turned <sup>c</sup> a great multitude of ants, which crept about a hollow old oak, into men, who afterward were called *Myrmidones*, from *μύρμηξ* [*murmex*] which word signifies an ant.

These three had their particular province assigned by *Pluto* in this manner: *Rhadamanthus* was appointed to judge the *Asiatics*, and *Æacus* the *Europeans*, each holding a staff in his hand; but *Minos* holds a golden scap-

Two gates the silent house of *Sleep* adorn;  
Of polish'd iv'ry this, that of transparent horn:  
True visions through transparent horn arise;  
Through polish'd iv'ry pass deluding lies.

<sup>a</sup> Ovid. Met. 11. Virg. Æn. 6. <sup>b</sup> Hom. Odyss. 2. <sup>c</sup> Ovid Met. 7. Plato in Georg.

tre and sits alone, and oversees the judgments of *Rhadamanthus* and *Æacus*; and if in their courts there arose a case that was ambiguous and difficult, then *Minos* used to take the cognizance thereof, and decide it. <sup>a</sup> *Cicero* adds to these a fourth judge, *Triptolemus*; but we have already discoursed of him in his proper place.

## CHAPTER X.

### SECT. I. THE MOST FAMOUS OF THE CONDEMNED IN HELL.

FROM the *Judges* let us proceed to the *Criminals*, whom you see represented there in horrid colours. It will be enough if we take notice of the most celebrated of them, and show their crimes, and the punishments which were therefore inflicted on them.

### SECT. 2. THE GIANTS.

THESE *Giants* <sup>b</sup> were the sons of *Terra* (*the earth*) when she was impregnated by the blood of *Cœlum*, which flowed from that dishonorable wound given him by his son *Saturn*. They are all very high in stature, with horrible dragon's feet; their looks and their bodies are altogether full of terror. Their impudence <sup>c</sup> was so great, that they strove to depose *Jupiter* from the possession of heaven: and when they engaged with the *celestial Gods*, they <sup>d</sup> heaped up mountains upon mountains, and thence darted trees, set on fire, against the Gods and heaven. <sup>e</sup> They hurled also prodigious massy stones and solid rocks, some of which falling upon the earth again, became mountains; others fell into the sea, and became islands. This <sup>f</sup> battle was fought upon the *Phlegræan* plains, near the borders of *Campânia*,

<sup>a</sup> Tusc. Quæst. l. 1. <sup>b</sup> Hesiod. in Theog. <sup>c</sup> Hom. Odyss. 12.  
<sup>d</sup> Ovid. Met. 1. <sup>e</sup> Duris Samius. <sup>f</sup> Nat. Comes, l. 6.

<sup>a</sup> which country is called *Phlegra*, from φλέγω [*phlego*] *uro*, for it abounds in subterraneous fires, and hot baths flowing continually. The *Giants* were beaten and all cut off, either by *Jupiter's* thunder, *Apollo's* arrows, or by the arms of the rest of the Gods. And some say, that out of the blood of the slain, which was spilled upon the earth, serpents and such invenomed and pernicious animals were produced. The most eminent of those *Giants* were,

*Typhœus*, or *Typhon*, the son of *Juno*, conceived by her without a father. So vast was his magnitude, that he touched the east with one hand, and the west with the other, and the heavens with the crown of his head. A hundred dragon's heads grew from his shoulders; his body was covered with feathers, scales, rugged hair, and adders; from the ends of his fingers snakes issued, and his two feet had the shape and folds of a serpent's body; his eyes sparkled with fire, and his mouth belched out flames. He was at last overcome, and thrown down; and, lest he should rise again, <sup>b</sup> the whole island of *Sicily* was laid upon him. This island was also called *Trinacria*, because it bears the shape of a triangle, in the corners of which are the three promontories, *Pelorus*, *Pachynus*, and *Lilybæus*; *Pelorus* was placed on his right-hand, *Pachynus*, on his left, and *Lilybæus* lay upon his legs.

*Ægeon* was another prodigious and cruel giant: <sup>c</sup> *Vir-*

<sup>a</sup> Hom. Hymn. in Apollin.

<sup>b</sup> *Nititur ille quidem, pugnatque resurgere sæpe;*

*Dextra sed Ausonio manus est subjecta Peloro;*

*Læva, Pachyne, tibi; Lilybæo crura premuntur;*

*Prægravat Ætna caput.*

Ovid. Met. 5.

He struggles oft, and oft attempts to rise;

But on his right hand vast *Pelorus* lies;

On's left *Pachynus*; *Lilybæus* spreads

O'er his huge thighs; and *Ætna* keeps his heads.

<sup>c</sup> *Ægeon qualis, centum cui brachia dicunt,*

*Centenasque manus, quinquaginta oribus ignem*

*Pectoribusque arfisse: Jovis cum fulmina contra*

*Tot paribus streperet clypeis, tot stringeret enses.*

Æn. 10.



*gil* tells us he had fifty heads, and a hundred hands, from which he was called *Centumgeminus*, and <sup>a</sup> by the *Grecians*, *Briareus*. He hurled a hundred rocks against *Jupiter* at one throw; yet *Jupiter* dashed him down, bound him in a hundred chains, and <sup>b</sup> thrust him under the mountain *Ætna*; where, as often 'as he moves his side, the mountain casts forth great flames of fire.

<sup>c</sup> *Aloeus*, because of his age, could not in this war take up arms against the Gods; but he sent *Othus* and *Ephialtes*, who, though his wife *Iphimedia* had them by *Neptune*, were called *Aloidaæ*, from their reputed father. They went in their father *Aloeus*' stead, and assisted the *Giants*; but the same fate attended them, and they also suffered the punishment of their rashness in hell.

*Tityus* was the son of <sup>d</sup> *Jupiter* and *Elara*, born in a subterraneous cave, in which *Jupiter* hid his mother, fearing the anger of *Juno*. She brought forth a child of so prodigious a bulk, that the earth was rent to give him a passage out of the cave; and thence he was believed to be the son of the earth. *Juno* afterward persuaded this giant to accuse *Latona* of adultery; for which *Jupiter* struck him with thunder down into hell: <sup>e</sup> there

And as *Ægeon*, when with heaven he strove,  
 Stood opposite in arms to mighty *Jove*,  
 Mov'd all his hundred hands, provok'd to war,  
 Desy'd the forky lightning from afar:  
 At fifty mouths his flaming breath expires,  
 And flash for flash returns, and fires for fires;  
 In his right hand as many swords he wields,  
 And takes the thunder on as many shields.

<sup>a</sup> Hom. Iliad. 1.      <sup>b</sup> Callimachus in Lavacr. Deli.      • Virg.

Æn. 6.      <sup>d</sup> Apol. 1.

<sup>e</sup> *Nec non et Tityum, terræ omniparentis alumnum,  
 Cernere erat; cui tota novem per jugera corpus  
 Porrigitur, rostroque immanis vultur obunco  
 Immortale jecur tundens, sæcundaque pœnis  
 Viscera, rimaturque epulis, habitatque sub alto  
 Pectore: nec fibris requies datur ulla renatis.*      Virg. Æn. 6.  
 There *Tityus* tortur'd lay, who took his birth  
 From heav'n, his nursing from the fruitful earth;  
 Here his gigantic limbs, with large embrace,  
 Infold nine acres of infernal space;

he lies stretched out, covering nine acres of ground with his body; and a vulture continually gnaws his liver, which grows again every month.

To these we may add the *Titans*, <sup>a</sup> the sons of *Terra* and *Cœlum*; the chief of whom was *Titanus*, *Saturn*'s eldest brother: they made war against *Saturn*, because the birth of *Jupiter* was concealed, and conquered him; but they were afterward overcome by *Jupiter*, and cast down into hell.

### SECT. 3. OTHER FAMOUS OFFENDERS.

**PHLEGYAS**, who was king of the *Lapithæ* in *Thes-salia*, and the father of the nymph *Coronis*. When he heard that *Apollo* had debauched his daughter, he went in anger, and fired the temple of *Apollo* at *Delphi*; for which the enraged God shot him through the body with an arrow, and inflicted on him the following punishment: <sup>b</sup> A great stone hangs over his head, which he imagines every moment will fall down and crush him to pieces: thus he sits, perpetually fearing what will never come to pass; which makes him frequently call out to men, <sup>c</sup> to observe the rules of justice and the precepts of religion.

*Ixion* was the son of this *Phlegyas*: he killed his own sister, and obtained his pardon from the Gods, who advanced him to heaven; and his prosperity made him so

A rav'nous vulture, in his open side  
Her crooked beak and cruel talons try'd;  
Still for the growing liver digg'd his breast,  
The growing liver still supply'd the feast:  
Still are the entrails fruitful to their pains,  
Th' immortal hunger lasts, th' immortal food remains.

<sup>a</sup> Æschyl. in *Prometheo*.

<sup>b</sup> *Quos super atra silex jamjam lapsura, cadentique  
Imminet assimilis.*

Virg. *Æn.* 6.

— — — A massy stone,

Ready to drop, hangs o'er his cursed head.

<sup>c</sup> *Discite justitiam moniti, et non temnere Deos.*

Learn justice hence, and don't despise the Gods.

wanton, that he attempted to violate the chastity of *Juno*. This insolent attempt was discovered to *Jupiter*, who sent a cloud in the shape of *Juno*, which the deceived lover embraced, and thence those monsters the *Centaurs* were born: he was then thrown down to the earth again; where, because he boasted every-where that he had familiarly known the *Queen of the Gods*, he was struck with thunder down into hell, and tied fast to a wheel, which turns about continually.

*Salmoneus* was king of *Elis*: his ambition was not satisfied with an earthly crown, for he desired divine honours; and, that the people might esteem him a God, he built a brazen bridge over the city, and drove his chariot upon it, imitating, by this noise, *Jupiter's* thunder; he also threw down lighted torches, and those who were struck by them, were taken and killed. *Jupiter* would not suffer so great insolence, therefore threw the proud man from his stage headlong into hell, where *Aeneas*, when he visited the infernal regions, saw him punished, as <sup>a</sup> *Virgil* relates.

*Sisyphus* was a famous robber, killed by *Theseus*: <sup>b</sup> he is condemned in hell, to roll <sup>c</sup> a great and unwieldy stone to the top of a high hill, and as oft as the stone almost touches the top of the mountain, it slides down again.

The *Belides* were fifty virgin-sisters, so called from their grandfather *Belus*; and named also *Danaides*, from their father *Danaus*, who married them to the fifty sons of his brother. The oracle foretold, that *Danaus* should be slain by his son-in-law; wherefore he commanded his daughters to provide daggers, and on their wedding-night to kill their husbands. The daughters performed

<sup>a</sup> *Vidi crudeles dantem Salmonæa pœnas,  
Dum flammæ Jovis et sonitus imitatur Olympi.* Æn. 6.

*Salmonæus* suffering cruel pains I found,  
For emulating *Jove*; the rattling sound  
Of mimic thunder, and the glittering blaze  
Of pointed lightnings, and their forked rays.

<sup>b</sup> *Hesiod. Argon.* <sup>c</sup> *Ingens et non exsuperabile saxum.* *Virg.*

their promises, and killed their husbands, except *Hypernestra*, for she spared *Lynceus*, her husband, who afterward killed *Danaus*, and took his kingdom. This great impiety was thus punished; <sup>a</sup> they were condemned to draw water out of a deep well, and fill a tub that (like a sieve) is full of holes: the water runs out of the tub as fast as it is put in, so that they are tormented with an unprofitable labour, without end.

*Tantalus*, another remarkable criminal, was the <sup>b</sup> son of *Jupiter* by the nymph *Plota*. He invited all the Gods to a feast, to get a plain and clear proof of their divinity: when they came, he killed and quartered his own son *Pelops*, and boiled him, and set the joints before them to eat. All the Gods abstained from such horrid diet, except *Ceres*, who (being melancholy and inattentive from the recent loss of her daughter) eat one of the child's shoulders. Afterward the Gods sent *Mercury* to recall him to life, and gave him an ivory shoulder, instead of the shoulder which *Ceres* had eaten <sup>c</sup>. This *Pelops* was the husband of *Hippodamia*, who bore him *Atreus* and *Thyestes*; the latter of whom was banished, because he corrupted *Ærope* his brother *Atreus*' wife; and when he was recalled from banishment, he eat up those children that he had by her; for *Atreus* killed them, and had them served in dishes to the table, where he and *Thyestes* dined together. It is said, that the *sun* could not endure so horrible a sight, and turned his course back again to the east. But as *Tantalus*' crime was greater, so was his punishment; <sup>d</sup> for he is tormented with eternal hunger and thirst in the midst of plenty both of meat and drink: he stands in water up to his lips, but cannot reach it; and fruit is placed just to his mouth, which he cannot take hold of. <sup>e</sup> *Ovid* mentions the

<sup>a</sup> *Assiduas repetunt quas perdunt Belides undas.* Ov. Met. 4.

They hourly fetch the water that they spill.

<sup>b</sup> Euseb. Præp. Evang. <sup>c</sup> Pindar. in Olymp. <sup>d</sup> Hom. Odyss. 11.

<sup>e</sup> *Quærit aquas in aquis, et poma fugacia captat  
Tantalus, hæc illi garrula lingua dedit.*

Half-drown'd he thirsts, the dangling apples swing  
From's gaping chaps: this comes of prattling.

punishment of *Tantalus*, but assigns another reason for it; namely, because he divulged the secrets of the Gods to men.

Now this fable of *Tantalus* represents the condition of a miser, who in the midst of plenty suffers want, and wants as much the things which he has, as those which he has not; as *Horace* rightly says, <sup>a</sup> where he applies this fable of *Tantalus* to the real wants of the covetous man.

## CHAPTER XI.

### MONSTERS OF HELL.

THERE are many strange pictures of these infernal monsters, but the most deformed are the *Centaurs*, who were the ancient inhabitants of *Thessalia*, and the first who tamed horses, and used them in war. Their neighbours, who first saw them on horseback, thought that they had partly the members of a man, and partly the limbs of a horse. But the poets tell us another story; for they say that *Ixion* begat them of a cloud, which he believed to be *Juno*. whence they are called <sup>b</sup> *Nubigenæ*; and *Bacchus* is said to have overcome them.

*Geryon*, because he was the king of three islands, called *Balearides*, <sup>c</sup> is feigned to have three bodies: or, it may be, because there were three brothers of the same name, whose minds and affections were so united, that they seemed to be governed and to live by one soul. They add, that *Geryon* kept oxen, which devoured the strangers that came to him: they were guarded by a

<sup>a</sup> *Tantalus à labris sitiens fugientia captat  
Flumina. Quid rides? mutato nomine, de te  
Fabula narratur.*

Serm. 1, 1.

Though *Tantalus* you've heard, does stand chin deep  
In water, yet he cannot get a sip:  
At which you smile; now all on't would be true,  
Were the name chang'd, and the tale told of you.

<sup>b</sup> *Virg. Æn. 6.*    <sup>c</sup> *Tricorporem et tergeminum fuisse.*

Dog with two heads, and a dragon with seven. *Hercules* killed the guards, and drove the oxen away.

The *Harpies*, so called <sup>a</sup> from their rapacity, were born of *Oceanus* and *Terra*. They had the faces of virgins, and the bodies of birds; their hands were armed with claws, and their habitation was in the islands. Their names were *Aello*, *Ocypete*, and *Celeno*; which last brought forth *Zephyrus* (the west wind) and *Balius* and *Xanthus*, the horses of *Achilles*. *Virgil* gives us an <sup>b</sup> elegant description of these three sisters.

To the three *Harpies*, add the three *Gorgons*, *Medusa*, *Stheno*, and *Euryale*, who were the daughters of *Phorcus* and *Cete*. Instead of hair, their heads were covered with vipers, which so terrified the beholder, that they turned him presently into a stone. Perhaps they intended to represent, by this part of the fable, the extraordinary beauty of these sisters; which was such, that whoever saw them were amazed, and stood immoveable like stones. There were other *Gorgons* beside, born of the same parents, who were called *Lamia*, or *Empusæ*. <sup>c</sup> They had only one eye, and one tooth, common to them all: they kept this tooth and eye at home in a little vessel, and whichsoever of them went

<sup>a</sup> Ab ἀεράζω, rapio.

<sup>b</sup> At subitæ horrifico lapsu de montibus adsunt  
*Harpysæ*; et magnis quatiunt clangoribus alas:  
 Sive *Deæ*, seu sunt *Diræ*, obscœnæque volucres.  
 Tristius haud illis monstrum est, nec sævior ulla  
 Pestis et ira Deûm, Stygiis sese exulit undis.  
*Virginei volucrum vultus, scœdissima ventris*  
*Proluvies, uncaque manus, et pallida semper*  
*Ora same.*

Æn. 3.

When from the mountain-tops, with hideous cry  
 And clattering wings, the filthy harpies fly:  
 Monsters more fierce offended heaven ne'er sent,  
 From hell's abyss, for human punishment.  
 With virgin faces, but with wombs obscene;  
 Foul paunches, and with ordure still unclean;  
 With claws for hands, and looks for ever lean.  
 Æschyl. in *Prometh.*

}

abroad, she used them. <sup>a</sup> They had the faces of women, and also the necks and breasts; but below they were covered with scales, and had the tails of serpents. They used to entice men, and then devour them. Their breasts were naked, and their bosoms were open; they looked on the ground as it were out of modesty; thus they tempted men to discourse with them, and when they came near, these *Lamiæ* used to fly in their faces, and strangle them, and tear them to pieces. And what more plainly expresses the evil arts of wicked women? Against whom the Scriptures caution us in these words, <sup>b</sup> *The seamonsters draw out the breast, they give suck.* <sup>c</sup> Others only mentioned one *Lamia*, who was a most beautiful woman: *Jupiter* debauched her, and *Juno*, through jealousy, deprived her of the children that she bore. She became distracted with grief, and devoured other people's children in their cradles.

The *Chimæra* <sup>d</sup> was a monster, <sup>e</sup> which vomited forth fire; he had the head and breast of a lion, the belly of a goat; and the tail of a dragon, as it is expressed <sup>f</sup> in a known verse, and described by <sup>g</sup> *Ovid*. A volcano in *Lycia* occasioned this fable; for in the top of the mountain were lions, in the middle (where was pasture) goats lived, and the bottom of it abounded with serpents. <sup>h</sup> *Bellerophon* made this mountain habitable, and therefore is said to have killed the *Chimæra*.

The monster *Sphinx* was begotten <sup>i</sup> of *Typhon* and *Echidna*. She had the head and breast of a woman,

<sup>a</sup> Dion. Hist. Libyæ. <sup>b</sup> *Lamiæ nudaverunt mammam. Lamentat. iv. 3.* <sup>c</sup> *Dures Rerum Libycar. l. 2.* <sup>d</sup> Hom. Iliad 14. <sup>e</sup> *Hesiod. in Theog.*

<sup>f</sup> *Prima leo, postrema draço, media inde capella.*

A lion's head and breast resemble his,  
His waist a goat's, his tail a dragon's is.

<sup>g</sup> *Quoque Chimæra jugo, mediis in partibus ignem,  
Pectus et ora leæ, caudam serpentis habebat.*

Met. 9.

— And on the craggy top

*Chimæra* dwells, with lion's face and mane,

A goat's rough body, and a serpent's train.

<sup>h</sup> *Pausan. in Corinth.* <sup>i</sup> *Vide Nat. Com.*

the wings of a bird, the body of a dog, and the paws of a lion. She lived in the mountain *Sphincius*, assaulted all passengers, and infested the country about *Thebes*; insomuch that the oracle of *Apollo* was consulted concerning her, and answer was made, that unless some body did resolve the riddle of *Sphinx*, there would be no end of that great evil. Many endeavoured to explain it, but were overcome, and torn in pieces by the monster. *Creon*, at that time king of *Thebes*, published an edict through all *Greece*, in which, if any one could explain the riddle of *Sphinx*, he promised, that he would give him to wife his own sister *Jocasta*. The riddle was this: <sup>a</sup> *What animal is that, which goes upon four feet in the morning, upon two at noon, and upon three at night?* *Oedipus*, encouraged with the hopes of the reward, undertook it, and happily explained it; so that the *Sphinx* was enraged, and cast herself headlong from a rock, and died. He said, that *the animal was a man*, who in his infancy creeps upon his hands and feet, and so may be said to go on *four feet*; when he grows up, he walks on *two feet*; but when he grows old, he uses the support of a staff, and so may be said to walk on *three feet*.

This *Oedipus* was the son of *Laius*, <sup>b</sup> king of *Thebes*. Soon after his birth *Laius* commanded a soldier to carry his son *Oedipus* into a wood, and then destroy him; because it had been foretold by the oracle, that he should be killed by his own son. But the soldier was moved with pity toward the child, and afraid to imbrue his hands in royal blood; wherefore he pierced his feet with a hook, and hanged him upon a tree to be killed with hunger. One of the shepherds of *Polybius*, king of *Corinth*, found him, and brought him to the queen, who, because she had no children, educated him as her own son, and from <sup>c</sup> his swollen feet called him *Oedipus*.

<sup>a</sup> Quidnam animal mane quadrupes, meridie bipes, vesperi tripes esset? <sup>b</sup> Stat. 1. Theb. Plutarch. Ælian. et alii. <sup>c</sup> Puerum Ædipum vocavit à tumore pedum, οἰδῆν enim tumeo et πῆξ pedem significat.



When *Oedipus* came to age, he knew that king *Polybius* was not his father, and therefore resolved to find out his parents: he consulted the oracle, and was told, that he should meet his father in *Phocis*. In his journey he met some passengers, among whom was his father, but he knew him not; a quarrel arose, and in the fray he, by chance, killed his father. After this, he proceeded on his journey, and arrived at *Thebes*, where he overcame *Sphinx*, and for his reward married *Jocasta*, whom he knew not to be his mother then, but discovered it afterward. He had by her two sons, *Eteocles* and *Polynices*, and two daughters, *Antigone* and *Ismena*.<sup>a</sup> When afterward he found, by clear proof, that he had killed his father, and married his mother, he was seized with so great madness, that he pulled out his own eyes, and would have killed himself, if his daughter *Antigone* (who led him about after he was blind) had not hindered him.

*Eteocles* and *Polynices*, the sons of *Oedipus* and *Jocasta*,<sup>b</sup> succeeded their father in the government; and they agreed to reign a year each, in their turns. *Eteocles* reigned the first year, and then refused to admit his brother *Polynices* to the throne: upon which a war arose, and the two brothers, in a duel, killed each other. Their enmity lasted longer than their lives; for when their bodies were placed on the same pile to be burnt by the same fire, the flames refused to unite, but divided themselves into two parts.

<sup>a</sup> Senecæ *Œdip.*

<sup>b</sup> *Stat. Theb.*

## CHAPTER XII.

## THE ELYSIUM.

THERE is a place in the infernal dominions abounding with pleasures and delights, which is called the *Elysum*; <sup>a</sup> because thither the souls of the good resort, after they are loosed from the chains of the body, and have been purged from the light offences that they had contracted in this world. <sup>b</sup> *Æneas* received this account from one of the inhabitants of it, as *Virgil* tells us, <sup>c</sup> who describes this place as abounding with all the delights that the most pleasant plains, the most verdant fields, the shadiest groves, and the finest and most temperate air can produce.

<sup>a</sup> Ἀπὸ τῆς λύσεως, a solutione; quòd Animæ piorum corporeis solutæ vinculis, loca illi petant postquam purgatæ sunt à levioribus noxis, quas contraxerant.

<sup>b</sup> Quisq̄ue suos patimur manes; exinde per amplum  
Mittimur Elysum, et pauci læta arva tenemus.

Æn. 6.

All have their manes, and those manes bear:  
The few, who're cleans'd, to those abodes repair,  
And breathe in ample fields the soft *Elysian* air.

<sup>c</sup> Devenere locos lætos, et amœna viræta  
Fortunatorum nemorum, sedeque beatas.

Largior hic campos æther et lumina vestit  
Purpureo: solemque suum, sua sidera norunt.  
These ho'y rites perform'd, they took their way,  
Where long extended plains of pleasure lay.  
The verdant fields with those of heav'n may vie,  
With ether vested, and a purple sky:  
The blissful seats of happy souls below,  
Stars of their own, and their own sun they know.

## CHAPTER XIII.

## THE RIVER LETHE.

THERE is a river in hell called *Lethe*,<sup>a</sup> from the forgetfulness it causes. For if any body drinks this water, he immediately forgets all things past: so that when the *souls* of the *pious* have spent many ages in the *Elysian* fields,<sup>b</sup> they drink the water of *Lethe*, and are believed to pass into new bodies, and return into the world again: and it is necessary they should forget, both the pleasures they have received in *Elysium*, and the miseries they did formerly endure in this life, that they may willingly return into this miserable life again. These souls went out from *Elysium* by that ivory gate, which you see painted in the lower part of this wall: and, if you please, we will go through this gate, and leave these infernal regions, to view more beautiful, though not less ridiculous, images of the other Gods.

*P.* I will attend you with pleasure.

<sup>a</sup> Ἀπὸ τῆς λήθης, ab oblivione.

<sup>b</sup> ——— *Animæ, quibus altera fato:  
Corpora debentur, Lethæi ad fluminis undam  
Securos latices et longa oblivia potant.*

Virg. *Æn.* 6.

————— Souls that by fate

Are doom'd to take new shapes, at *Lethe's* brink.

Quaff draughts secure, and long oblivion drink.

## PART V.

OF THE

*DII MINORUM GENTIUM;*

OR,

THE SUBORDINATE DEITIES.

## CHAPTER I.

THE PENATES.

*M.* NOW, *Palæophilus*, let us view the fifth division of this *Fabulous Pantheon*, in which the *inferior* or *subordinate Gods* are contained: the *Latins* generally called them *Dii Minorum Gentium*, and sometimes *Se-mones*, *Minuti*, *Plebeii*, and *Patellarii*.

*P.* Those Deities appear to be painted without confusion, in very good order, and very distinctly.

*M.* They are so; and if we consider how infinite the number of them was, it is plain, that the *Romans* had almost as many Gods as there are things. And indeed, how great is the number of Gods who preside over inconsiderable things, since there are three Gods to keep one door; first, the God *Ferculus* looks after the door, the Goddess *Cardua* after the hinges, and *Limentius* after the threshold. I shall only briefly speak of those, who assist, or in any wise preserve men from their birth to their death.

The *Penates* are so called from the *Latin* word *penus*; which word, <sup>a</sup> *Cicero* says, includes every thing that men eat. — Or else they have this name from the place allotted to them in the heavens, <sup>b</sup> because they are placed in the most inward and private parts of the heavens where they reign; hence they call them *Penetrales*, and the place of their abode *Penetræle*. They entirely govern us by their reason, their heat, and their spirit, so that we can neither live, nor use our understanding without them; yet we know neither the number nor names of them. The ancient *Hetrusci* called them *Consentes* and *Complices*; supposing that they are *Jupiter's* counsellors, and the chief of the Gods: and many reckon *Jupiter* himself, together with *Juno* and *Minerva*, among the *Penates*. But I will give you a more distinct and particular information in this matter.

There were *three orders* of the *Dii Penates*: 1. Those who governed <sup>c</sup> kingdoms and provinces, and were absolutely and solely called *Penates*: 2. Those who presided over cities only; and these were called the <sup>d</sup> *Gods of the Country*, or the *great Gods*: *Æneas* makes mention of them in <sup>e</sup> *Virgil*. 3. Those who presided over particular houses and families, and these were called the <sup>f</sup> *small Gods*. The poets make frequent mention of them, especially *Virgil*, who in one place mentions fifty maid servants, whose business it was to look after their affairs, and <sup>g</sup> to offer sacrifices to the household Gods: and in <sup>h</sup> another place he speaks of these household Gods being stained and defiled by the blood of one that was killed by his brother. But it must likewise be observed, that,

<sup>a</sup> Est enim penus omne quo vescuntur homines. De Nat. Deor.

<sup>b</sup> Quod penitus insideant, ex quo *Penetrales* à Poetis vocantur, et locus in quo servabantur eorum effigies *Penetræle* dictus. Varro ap. Arnob. l. 3. <sup>c</sup> Virg. *Æn.* 1. 5. <sup>d</sup> Dii Patrii Deoi πατριών.

Macrob. 3. Saturn. 14. Plur. 4. Symp. 1.

<sup>e</sup> Tu, genitor, cape sacra manu, patriosque Penates. *Æn.* 2.

Our country Gods, the reliques and the bands,

Hold you, my father, in your guiltless hands.

<sup>f</sup> Parvique Penates. Virg. *Æn.* 8. <sup>g</sup> Flammis adolere Penates. *Æn.* 4.

*Æn.* 1.

<sup>h</sup> Sparfos fraterna cæde Penates. *Æn.* 4.

among the *Latins*, the word *Penates* not only signifies the Gods, of which we have been speaking, but likewise signifies a *dwelling-house*, of which we have instances in many authors, and among the rest, in <sup>a</sup> *Virgil*, <sup>b</sup> *Cicero*, and <sup>c</sup> *Fabius*.

<sup>d</sup> *Timæus*, and from him *Dionysius*, says, that these *Penates* had no proper shape or figure; but were wooden or brazen rods, shaped somewhat like trumpets. But it is also thought by others, that they had the shape of young men with spears, which they held apart from another.

## CHAPTER II.

### THE LARES.

THE *Lares* were children born from the stolen embraces of *Mercury* and the nymph *Lara*; for when, by her prating, she had discovered some of *Jupiter's* amours, he was so enraged that he cut out her tongue, and banished her to the *Stygian lake*. *Mercury*, who was appointed to conduct her thither, ravished her upon the road. <sup>e</sup> She grew big with child, and in due time brought forth twins, and named them *Lares*.

They were made *domestic Gods*, and accordingly presided over <sup>f</sup> houses, streets, and ways. On this account they were worshipped <sup>g</sup> in the roads and open streets, called *compita* in *Latin*, whence the games celebrated in their honour were called <sup>h</sup> *Compitalitii*, *Compitalitia*, and sometimes *Compitalia*. When these sports were exerci-

<sup>a</sup> Nostris succedē penatibus hōspes. *Æn.* 8. <sup>b</sup> Exterminare aliquem à suis Diis Penatibus. Pro Sexto. <sup>c</sup> Liberos pellere domo, ac prohibere Penatibus. Dec. 260. <sup>d</sup> Lib. 1.

<sup>e</sup> *Fitque gravis Geminosque parit qui compita servant,  
Et vigilant nostra semper in aede Lares.* Ovid. *Fast.* 2.

Her twins the *Lares* call'd. 'Tis by their care

Our houses, roads, and streets in safety are.

<sup>f</sup> *Martial.* l. 3. ep. 57.

<sup>g</sup> *Arnob.* 2.

<sup>h</sup> *Varro.* de Re

rūsticā; et 5. de Ling. Lat.

fed, <sup>a</sup> the images of men and women, made of wool, were hung in the streets; and so many balls made of wool as there were servants in the family, and so many complete images as there were children. The meaning of which custom was this: These feasts were dedicated to the *Lares*, who were esteemed infernal Gods; the people desiring by this, that these Gods would be contented with those woollen images, and spare the persons represented by them. The *Roman* youths used to wear a golden ornament, called *bullæ*, about their necks; it was made in the shape of a heart, and hollow within: this they wore till they were fourteen years of age, then they put it off, and, hanging it up, consecrated it to the *Lares*; as we learn from <sup>b</sup> *Perfius*. These *Lares* sometimes <sup>c</sup> were clothed in the skins of dogs, and <sup>d</sup> sometimes fashioned in the shape of dogs; whence that creature was consecrated to them.

The place in which the *Lares* were worshipped was called *Lararium*; and in the sacrifices offered to them, <sup>e</sup> the first fruits of the year, <sup>f</sup> wine and incense were brought to their altars, and their images adorned with chaplets and garlands. <sup>g</sup> The beginning of which worship came hence; that anciently the *dead*, <sup>h</sup> who were buried at home, were worshipped as Gods, and called *Lares*. And besides, we find in <sup>i</sup> *Pliny*, that they sacrificed, with wine and incense, to the images of the emperors, while they yet lived.

<sup>a</sup> Festus apud Lil. Gyr.

<sup>b</sup> *Bullaque succinctis Laribus donata pependit.*

When fourteen years are past, the *Bullæ's* laid

Aside, an offering to the *Lares* made.

<sup>c</sup> Plotarch. in Prob.

<sup>d</sup> Plautus.

<sup>e</sup> Tibullus l. 1. 18.

<sup>f</sup> Plau. in prol. Aul.

<sup>g</sup> Juvenal. sat. 9, 12.

<sup>h</sup> Arnob. 5. ex 5

Var. <sup>i</sup> Epist. l. 1. 100.

## CHAPTER III.

## SECT. I. THE GENII. THEIR NAMES.

ALTHOUGH the *Genii* and the *Lares* sometimes mean the same Deities, yet by *Genius* is commonly meant that spirit of nature which *begets* all things, from which <sup>a</sup> generative power it has its name; or else it is so called, because it assists all generations; or lastly, because it protects and defends us when we are begotten. The birthday, and the marriage bed, had the name <sup>b</sup> *genial* from him; which name <sup>c</sup> was likewise given to all days wherein mirth, pleasure, and joys did abound. And on the same account those who live merrily, who deny themselves nothing that makes for their ease and pleasure, or that is grateful to their appetite, who entirely follow the dictates of their sensual desires, are said to live a *genial* life, or to indulge their *genius*.

The *Greeks* called these *Genii*, *dæmons*; as it is thought, from the <sup>d</sup> terror and dread they create in those to whom they appear; or, as it is more probable, <sup>e</sup> from the prudent and wise answers which they gave when they were consulted as oracles. <sup>f</sup> Hence some think, that illustrious men, whose actions in this life gain them universal praise and applause, do after their deaths become *dæmons*; by which *dæmons* is to be understood, <sup>g</sup> as *Plutarch* says, beings of a middle kind, of a greater dignity than man, but of a nature inferior to the Gods.

<sup>a</sup> A gignendo seu genendo, nam geno pro gigno olim dicebatur. Aug. de Civ. Dei. 7. Cic. de Orat. 2. et de Invent. 2. <sup>b</sup> Censorin. de Die Nat. 3. <sup>c</sup> Isidor. 8. Etymol. <sup>d</sup> Dæmones dicuntur à δαίμωνιο extereo, aut pavefacio. Eusebius. <sup>e</sup> Vel quasi δαίμονες, id est, periti rerumque præscii, nam responsa dabant consulentibus. Isidor. 8. Etymol. <sup>f</sup> Socrates ex Hes. ap. Plat. <sup>g</sup> Lib. de Orac.



## SECT. 2. THEIR IMAGES.

THE images of the *Genii* resembled for the most part the form <sup>a</sup> of a serpent, according to <sup>b</sup> *Persius*, and his commentators. Sometimes also they were <sup>c</sup> described like a boy, or a girl, or an old man; and crowned with the leaves of the plane-tree, <sup>d</sup> which was a tree sacred to the *Genii*.

## SECT. 3. SACRIFICES OFFERED TO THE GENII.

WINE and flowers were offered up in the sacrifices to the *Genii*, and that especially by people on their birth-days, as we may learn from <sup>e</sup> *Persius* and <sup>f</sup> *Horace*. To these flowers and wine they added <sup>g</sup> incense, parched bread, and corn strewed with salt. <sup>h</sup> Sometimes also a swine was sacrificed; though *Censorinus* writes, that it was not usual to sacrifice to the *Genii* with the blood and slaughter of any thing, since we ought not to take life from other creatures on that day on which we received it.

<sup>a</sup> Sat. Theb. 5.

<sup>b</sup> *Pinge duos angues; pueri, sacer est locus, extra Meiete.*

Sat. 1.

Paint here two snakes; let no youth dare

Defile with piss those walls that sacred are.

<sup>c</sup> Vide la Cerdæ Commentar. in *Æneid*.

<sup>d</sup> *Platanus putabatur*

*arbor genialis.*

<sup>e</sup> *Funde merum Genio.*

Sat. 6.

To *Genius* consecrate a cheerful glass.

<sup>f</sup> ——— *Piabant*

*Floribus et vino Genium memorem brevis ævi,*

*Cum sociis operum et pueris et conjuge fida.*

Epist. 2<sup>o</sup>

Their wives, their neighbours, and their prattling boys,

Were call'd; all tasted of their sportive joys:

They drank, they danc'd, they sung, made wanton sport,

Enjoy'd themselves, for life they knew was short.

<sup>g</sup> *Plut. in Aul.*

<sup>h</sup> *Palæph. Ecl. 5. Hor. Carm. 3.*

## SECT. 4. THEIR OFFICES.

THE *Genii* were appointed the continual guardians, overseers, <sup>a</sup> and safe keepers of the men (as <sup>b</sup> the women's guardians and protectors were called *Junones*) from their cradles to their graves. They likewise carried the prayers of men to the Gods, and interceded for them. Whence some call them *Præstites*, or chief governors, <sup>c</sup> because they are set over the management of all things.

To every person <sup>d</sup> were assigned two *Genii*, a *bonus Genius*, and a *malus Genius*: <sup>e</sup> *Horace* calls them a white and a black one. We are told by <sup>f</sup> *Valerius Maximus*, that when *Cassius* fled to *Athens*, after *Antony* was beaten at *Actium*, there appeared to him a man of a large stature, of a black swarthy complexion, with long hair, and a nasty beard. *Cassius* asked him who he was? and the apparition answered, *I am your evil Genius*. *Virgil* is thought, by his <sup>g</sup> commentator *Servius*, to mean these two *Genii*, by the word *manes*. Of these two *Genii*, the good one, which is given to every one at his birth, constantly incites him to the practice of virtue and goodness; whereas the bad one prompts him to all manner of vice and wickedness.

Nor were they assigned to men only; for several countries had their *Genii*, who therefore were called the <sup>h</sup> *Deities of the place*. Nay, <sup>i</sup> *Genii* were allotted to all houses, and doors, and stables, and hearths: and because the hearths were usually covered with slates, therefore the *God of the Hearths* was called *Lateranus*. But of these enough. Let us now proceed to the other inferior Deities.

<sup>a</sup> Arrian. in Epictet.    <sup>b</sup> Polit. Miscell. c. 99.    <sup>c</sup> Quod præ-  
sint gerundis omnibus. Martianus de Nupt. 2.    <sup>d</sup> Plut. de Iside  
et Osir.    <sup>e</sup> Genium album et nigrum. Epist. 2.    <sup>f</sup> Interrogatus  
quisquam esset respondit se esse *νανοδύμων*. l. 1. c. 7.    <sup>g</sup> Quis-  
que suos patimur manes. Virg. Æn. 6. Vide Servium in loc.  
<sup>h</sup> Numen loci. Virg. Æn. 7.    <sup>i</sup> Prud. in Synm. Laterculis extrui  
foci solebant. Lil. Gyr. synt. 1.

## CHAPTER IV.

## THE NUPTIAL GODS AND GODDESSES.

FIVE Deities were so absolutely necessary to all marriages, that none could lawfully be solemnized without them. They were <sup>a</sup> *Jupiter perfectus* or *adultus*, *Juno perfecta* or *adulta*, *Venus*, *Suada*, and *Diana*: beside these, several inferior Gods and Goddesses were worshipped at all marriages.

*Jugatinus* joined the man and the woman together in <sup>b</sup> the yoke of matrimony.

*Domiducus* <sup>c</sup> guided the bride into the bridegroom's house.

*Domitius* was worshipped, that the bride might be <sup>d</sup> kept at home, to look after the affairs of the family.

*Manturna* was worshipped, that the wife might never leave her husband, but in all conditions of life <sup>e</sup> abide with him.

Then the Goddess *Virginensis*, and also the Goddess *Cinxia Juno*, <sup>f</sup> was invoked when the virgin's girdle was unloosed.

*Priapus*, or *Mutinus*, was also reckoned one of the nuptial Gods, because in his filthy lap the bride was commanded to sit, according to a very religious and modest custom, forsooth!

*Pertunda* or *Partunda*, was also worshipped. St. *Augustin*, mentioning her, advises us to <sup>g</sup> spare the modesty of human nature.

<sup>h</sup> *Viriplaca*, reconciles husbands to their wives. A temple at *Rome* was dedicated to her, whither the married couple usually repaired when any quarrel arose between them; and there opening their minds freely to

<sup>a</sup> *Minores et Plebei Dii.*      <sup>b</sup> *A jugo matrimonii dictus. Aug. de Civ. Dei 4.*      <sup>c</sup> *Quod sponsam in sponsi domum duceret. Idem ibid.*  
<sup>d</sup> *Ut sponsam domi teneret.*      <sup>e</sup> *Ut cum marito semper maneret.*      <sup>f</sup> *August. ibid.*      <sup>g</sup> *Ut parcarur humanæ verecundiæ. Ibid.*  
<sup>h</sup> *A placando viro. Val. Max. l. 2. c. 1.*

each other, without passion, they laid aside all anger, and returned home together friendly.

The Goddess *Matuta*, <sup>a</sup> according to the opinion of some, was the daughter of *Cadmus*, whom the *Greeks* called *Leucothea*, or *Ino*. <sup>b</sup> The maid servants were not suffered to come within her temple; but the married women admitted one of them, and afterward buffeted her. *Mothers* prayed to this Goddess to send blessings on their sister's children, but never prayed to her for their own: and therefore while they were present at her sacrifices, they carried not their own, but their sister's children in their arms.

The Goddess *Mena* presided over the women's <sup>c</sup> monthly courses; and was the same with the <sup>d</sup> *Moon*.

And *Februa* was employed in the same affair: she was so called <sup>e</sup> for the same reason.

## CHAPTER V.

### THE DEITIES PRESIDING OVER WOMEN WITH CHILD.

THREE Deities assisted breeding women when their assistance was asked.

*Pilumnus* was one of the Gods of children: he was so called from the <sup>f</sup> pestle which the ancients pounded their corn with, before they made their bread; or <sup>g</sup> because he keeps off those misfortunes which attend children. He was mentioned before among the *rural* Deities.

*Intercidona* was the Goddess who first taught the art <sup>h</sup> of cutting wood with a hatchet to make fires.

*Deverra* was worshipped as a Goddess, because she invented brooms, <sup>i</sup> by which all things are brushed clean, and those distempers prevented that proceeded from nastiness.

<sup>a</sup> Ovid. Met. 3.      <sup>b</sup> Plut. in Camillo, et Quæst. Rom. 1.  
<sup>c</sup> A menstruis.      <sup>d</sup> Etiam Græcè Luna dicitur.      <sup>e</sup> A februo,  
id est purgo.      <sup>f</sup> A pilo.      <sup>g</sup> Quod mala ab infantibus pellit.  
Servius.      <sup>h</sup> Ab intercisione securis.      <sup>i</sup> A scopis quibus veritur.

The *Sylvan* Gods, who were always hurtful to big-bellied women, were driven away by those Deities, and the mischiefs they intended were prevented. For, as neither the trees, <sup>a</sup> says St. *Augustin*, are cut down without an *ax*, nor bread made without a *pestle*, nor things preserved clean without a *brush*; so, since those instruments are thought signs of good housewifry, it was supposed, that these wild unclean Gods would never dare to enter into the the chamber of a *breeding woman*.

## CHAPTER VI.

### THE GODDESSES PRESIDING OVER WOMEN IN LABOUR.

THESE Goddesses assisted women in travail, and promoted the happy birth of the child.

*Juno Lucina*, <sup>b</sup> whose image was thus formed: one hand was empty, and ready, as it were, to receive the new-born babe; the other hand held a lighted torch, by which that light of life was signified, which all enjoy as soon as they are born.

*Diana*; though <sup>c</sup> some make no difference between her and *Lucina*. *Timæus* speaks very handsomely, <sup>d</sup> when he relates that *Diana's* temple was burnt the same night in which *Alexander* was born: <sup>e</sup> It is (says he) no wonder she was absent from her house, when her assistance was necessary at the labour of *Olympias*, *Alexander's* mother. She is called also *Solvizona*; for when women lay in the first time, they loosed their *zona*, or girdle, and dedicated it to *Diana*.

*Egeria* is so called <sup>f</sup> from casting forth the birth.

*Prosa*, or *Prorsa*, or *Porrina* (who was called also *Postverta* and *Anteverta*) looked after the birth of the child: <sup>g</sup> it was in her power to make the birth easy and regular, or difficult and preposterous.

<sup>a</sup> De Civ. Dei. 7.      <sup>b</sup> Nat. Comes.      <sup>c</sup> Catull. Carm. ad Dian. 12.      <sup>d</sup> Cic. Nat. Deor. 1.      <sup>e</sup> Theocr. Idyll. 17.      <sup>f</sup> A partu egerendo.      <sup>g</sup> Gell. c. 19. Plutarch. Rom. qu. 25.

*Manageneta* <sup>a</sup> presided also over the infant, both before and after its birth.

Lastly, the Goddess *Latona*, of whom we have spoken in her place. It was thought that she very much loved a dunghil-cock; because a cock was present when she brought forth *Diana* and *Apollo*; and thence some imagine, that the presence of a cock renders women's labours easy.

*Nixii Dii*, so called <sup>b</sup> from *striving*, because the mother and the child struggle at that time: the mother struggles through pain, and the child, that it may come into the world.

## CHAPTER VII.

THE DEITIES PRESIDING OVER INFANTS AT THE TIME OF THEIR BIRTH, AND AFTERWARD.

THESE Deities presided over children in the time of their birth, and afterward.

*Janus*, who opened <sup>c</sup> the door of life to them.

*Opis*, who <sup>d</sup> assisted them when they came into the world.

*Nascio*, or *Natio*, a Goddess so called from a *Latin* word <sup>e</sup> signifying to be born.

*Cunia*, <sup>f</sup> who attends the cradle, and watches the infants while they lie and sleep.

*Carmenta*, <sup>g</sup> who sings the destinies.

*Vagitanus*, or *Vaticanus*, <sup>h</sup> who takes care of them when they cry.

*Levana*, <sup>i</sup> from lifting them up from the ground: <sup>k</sup> for when a child was born, the midwife constantly laid the child on the ground, and the father, or, in his absence,

<sup>a</sup> Æliani variæ Historiæ. <sup>b</sup> Ab enitendo, quòd eniteretur cùm mater, tum fœtus. Auson. Idyll. 12. <sup>c</sup> Qui aperiret vitæ januam. <sup>d</sup> Quæ opem ferret. <sup>e</sup> A nascendo. <sup>f</sup> Quæ cunis præest. <sup>g</sup> A canendo. <sup>h</sup> A vagiendo. <sup>i</sup> A levando. <sup>k</sup> Var. 2. de vita pop. Rom.

Somebody appointed by him, lifted it from the ground ; and hence *tollere liberos*, signifies *to educate children*.

*Rumia*, who milks the breast for the child. <sup>a</sup> *Ruma* is an old word signifying a *breast*.

*Potina*, <sup>b</sup> who gives the infant its drink.

*Educa*, or *Edusa*, from whom it receives its <sup>c</sup> food.

*Ossilago*, who fastens the <sup>d</sup> bones, and hardens the body.

*Carna*, or *Carnea*, <sup>e</sup> who keeps the inward parts safe. To this Goddess they sacrificed, upon the *calends* of *June*, bacon, and cakes made of beans. Whence those *calends* were called *Fabarie*.

The Goddess *Nundina* was so called from <sup>f</sup> the ninth day of the child's age, which was the day of the purification : in which the name was given it, if it was a boy ; if it was a girl, this ceremony was performed on the eighth day.

*Statanus*, or *Statulinus*, who teaches infants <sup>g</sup> to stand and walk ; and preserves them from falling.

*Fabulinus*, <sup>h</sup> who looked after them when they began to speak.

*Paventia* was the Goddess who <sup>i</sup> preserved them from frights.

## CHAPTER VIII.

### THE GODS AND GODDESSES PRESIDING OVER YOUNG AND ADULT PERSONS.

OUR several actions are supposed to be under the protection of divers Gods.

*Juventus*, or *Juventas*, protects us in the beginning of our youth, <sup>k</sup> when we have thrown off the child's coat.

*Agenorina* excites men to <sup>l</sup> action.

<sup>a</sup> August 4. c. 8.    <sup>b</sup> A potando.    <sup>c</sup> Ab edendo.    <sup>d</sup> Ab ossibus.    <sup>e</sup> A carne. Vide Macrob. Saturn. l. i.    <sup>f</sup> A nono die, qui fuit dies lustricus. Vide Macrob. Festum in voce lustricus.    <sup>g</sup> A stando.    <sup>h</sup> A fando.    <sup>i</sup> Ab avertendo pavore.    <sup>k</sup> August. 4. c. 11.    <sup>l</sup> Idem 4. c. 16.

*Strenua* encourages us to <sup>a</sup> behave ourselves strenuously and bravely upon all occasions.

*Stimula* eggs and stimulates us on to extraordinary actions.

*Horta* is the Goddess <sup>b</sup> who exhorts us to undertake noble enterprises. Her temple at *Rome* stood always open: and some call her *Hora*.

*Quies* had her temple without the city; and <sup>c</sup> was supposed to be the donor of peace and quietness.

*Murcia* renders men <sup>d</sup> lazy, idle, and dull.

*Adonea* and *Abeona* protect us so, that we have power to go in and out in safety.

*Vibilia* brings wanderers into their way again.

*Vacuna* protects the idle and lazy.

*Fessonia* recreates and refreshes the weary.

The Goddess *Meditrina* has her name from <sup>e</sup> healing; and her sacrifices were called *Meditrinalia*, in which they drank new and old wine instead of physic.

The Goddess *Vitula* is so called from <sup>f</sup> leaping for joy: she is the Goddess of *Mirth*, which mitigates the toils of life.

The Goddess *Volupia*, from <sup>g</sup> pleasure; for from her we receive it.

*Orbona* was worshipped, that she should not leave parents <sup>h</sup> destitute of children.

*Pellonia* was thought to have great power in <sup>i</sup> driving away the enemy.

*Numeria* was worshipped, that from her we might learn <sup>k</sup> to cast accounts.

*Camoena* was esteemed a Goddess, who inclines infants <sup>l</sup> to sing.

*Sentia* was worshipped, that children might imbibe at first just and honorable <sup>m</sup> sentiments.

*Angerona* was the Goddess that removed the <sup>n</sup> an-

<sup>a</sup> Varro 4. de Ling. Lat.    <sup>b</sup> Plut. Quæst. Rom. 14.    <sup>c</sup> August. 4. c. 16.    <sup>d</sup> Murcidos reddit. Idem ibid.    <sup>e</sup> A medendo. Var. et Festus.    <sup>f</sup> A vitulando, id est, lætitia gestiendo.    <sup>g</sup> A voluptate.    <sup>h</sup> Orbos liberis,    <sup>i</sup> A pelliendis hostibus.    <sup>k</sup> A numerando.    <sup>l</sup> A canendo.    <sup>m</sup> A sentiendo. Fest. Jul. Modest.    <sup>n</sup> Ut pelleret angores animi.



guishes of the mind: or else was so named from <sup>a</sup> the squancy: when the cattle of the *Romans* were almost wholly destroyed by this disease they offered vows to her, and she removed the <sup>b</sup> plague.

*Hæres Martia* was one of the companions of *Mars*, and was worshipped by those who obtained an inheritance.

*Stata*, or *Statua Mater*, was worshipped in the *Forum*, that it should not be burnt, or suffer damage from frequent fires, which happened there in the night.

The Goddess *Laverna* was the protectress of thieves, who, from her, were named *Laverniones*: they worshipped her, that their designs and intrigues might be successful: <sup>c</sup> her image was a head without a body.

The God *Averruncus* was thought to <sup>d</sup> repel and prevent misfortunes.

*Consus* suggested good <sup>e</sup> counsel in the management of affairs.

*Catius* made men <sup>f</sup> circumspect, acute, and wise.

*Volumnus* and *Volumna* were so named, because, through their means, men <sup>g</sup> were willing to follow things that are good.

*Honorius*, the God from whom they begged honours.

*Alius Locutius* was worshipped on this occasion: <sup>h</sup> A common soldier reported, that in the night he heard a voice say, *The Gauls are coming*. Nobody minded what he said, because he was a poor fellow. After the *Gallic* war, *Camillus* advised the *Romans* to expiate their offence in neglecting this nocturnal voice, which forewarned them of the *Gallic* war, and the ensuing destruction; upon which a temple was dedicated in *Via Nova* to *Aius Locutius*.

Among the *Ethiopians*, or the *Affyrians*, and *Persians*, *Pœna* and *Beneficium* (*Punishment* and *Favour*) were reckoned in the number of the Gods. For the former was esteemed the distributor of evil, the other the dispenser of good things.

<sup>a</sup> Ut arceat anginam.

<sup>b</sup> Fest. id. ib.

<sup>c</sup> Scalig. in Fest.

<sup>d</sup> Ab averruncando, id est, avertendo mala.

<sup>e</sup> A consulendo.

<sup>f</sup> Quod hoarines cautos redderet.

<sup>g</sup> A volendo, quod ejus con-

silio bona velient.

<sup>h</sup> August. 2. c. 23. Val. Max.

## CHAPTER IX.

## THE GODS ASSIGNED TO THE SEVERAL PARTS OF HUMAN BODIES.

A PARTICULAR God was assigned and ascribed to every member of the body of man.

The head was sacred to <sup>a</sup> *Jupiter*, the breast to *Nep-tune*, the waist to *Mars*, the forehead to *Genius*, the eyebrows to *Juno*, the eyes to *Cupid*, the ears to *Me-moria*, the right hand to *Fides*, the back and the hinder parts to *Pluto*, the reins to *Venus*, the feet to *Mercury*, the knees to *Misericordia*, the ancles and soles of the feet to *Thetis*, and the fingers to *Minerva*.

The astrologers assign the parts of the body to the celestial constellations, in another manner, thus: <sup>b</sup> The head they assign to *Aries*, the neck to *Taurus*, the shoulders to *Gemini*, the heart to *Cancer*, the breast to *Leo*, the belly to *Virgo*, the reins to *Libra*, the secrets to *Scorpio*, the thighs to *Sagittarius*, the knees to *Capricornus*, the legs to *Aquarius*, and the feet to *Pisces*.

## CHAPTER X.

## THE FUNERAL DEITIES.

THE chief of the funeral deities is *Libitina*, whom some account to be the same as *Venus*, since her name is derived <sup>c</sup> from lust or concupiscence; but others think that she was *Proserpine*. In her temple all things necessary for funerals were sold or let. *Libitina* sometimes signifies the grave, and *Libitinarii* those men who were employed in burying the dead. *Porta Libitina*, at *Rome*, was that gate through which the dead bodies were carried to be burnt: and *Rationes Libitinæ*, in *Suetonius*, signifies those accounts which we call *the bills of mortality*, or *the weekly bills*.

<sup>a</sup> Serv. in Geo.

<sup>b</sup> Firmic. et Manilius apud Lil. Gyr. synt. 1.

<sup>c</sup> Ita dicta à libitu vel libidine.

## PART VI.

OF THE

*DII INDIGETES AND ADSCRIPTITII;*

OR,

THE SEMI-DEI AND HEROES.

## CHAPTER I.

*M.* THIS now is the last division of the *Fabulous Pantheon*, in which you see exactly described the images of the *Indigetes*, or *Semi-Dei*, and the *Heroes*. I told you at first who the *Dii Adscriptitii* and the *Indigetes* were, and whence they were so called.

*P.* I remember it perfectly, and will be attentive to hear a further account of them.

*M.* The *Semi-Dei*, ἡμιθεοὶ [*Hemitheoi*] or *Demi-Gods*, were those who had human bodies, sacred minds, and celestial souls: they were born in this world for the good and safety of mankind. <sup>a</sup> *Labeo*, in *St. Augustin*, distinguishes them from the *Heroes*. He thinks that *Heros* was one of *Juno's* sons, and that the name *Heros* is derived from Ἥρα [*Hera*] *Juno's* name in the *Greek* language. <sup>b</sup> Others think the word comes from ἔρα [*era*] *the earth*; because mankind owe their original to it. <sup>c</sup> Others again think it comes from ἔρως [*eros*] *love*;

<sup>a</sup> Lib. 10. c. 21.

<sup>b</sup> Interp. Homeri apud Lil. Gyr. synt. 1.

<sup>c</sup> Plat. in Cratylo.

For heroes are the most illustrious product of love, and are themselves, as *Hierocles* observes, full of love. But others think that this name is derived from ἐπέω [*ereo*] to plead, and is given them because heroes are very elegant, and most powerful, and skilful in rhetoric. Or lastly, it is thought that the word comes from ἀρετή [*arete*] virtue; for heroes are endued with many virtues. But let us speak particularly concerning some of these heroes, of whom the most famous was *Hercules*.

## CHAPTER II.

### SECT. I. HERCULES. HIS BIRTH.

THERE were many heroes called *Hercules*, but (as <sup>a</sup> *Cicero* says) the famous actions of them all are ascribed to him, who was the son of *Jupiter*, by *Alcmena*, the wife of *Amphytrio*, king of *Thebes*.

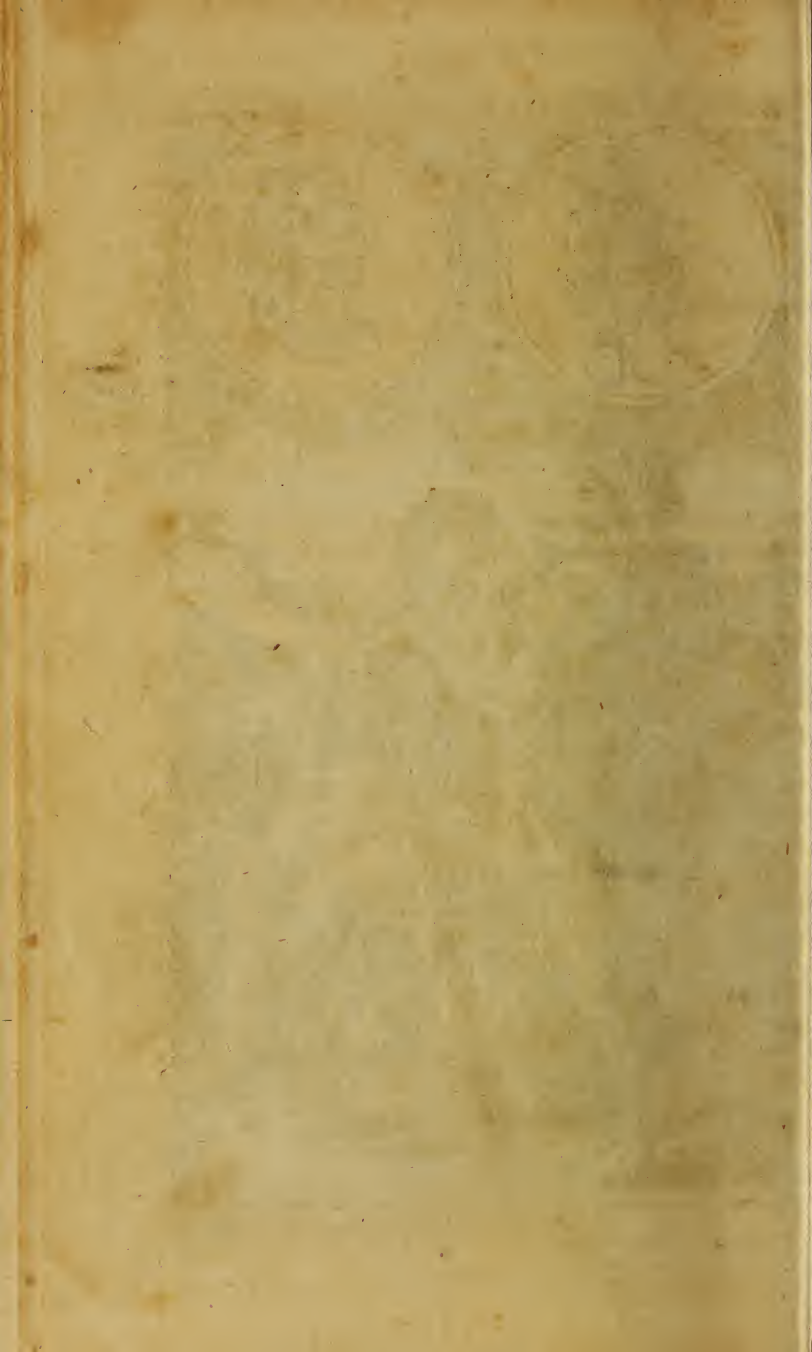
When *Amphytrio* was absent, <sup>b</sup> *Jupiter* put on his shape and dress, and came to *Alcmena*; who, thinking that her husband was returned, entertained the deceitful God both at table and at bed, and had by him a son, whose limbs were so large, his constitution so robust, and every part of his body so full of vigour, that *Jupiter* was forced to join three nights together, and employ them all in producing a son of such marvellous strength. Before this adultery, *Alcmena* had conceived a son by her husband. This son and *Hercules* were twins; his name was *Iphiclus*; <sup>c</sup> he was wonderfully swift in running.

When *Juno* had discovered *Jupiter's* adultery, she began to hate *Hercules* so violently, that she endeavoured with might and main to ruin him. First, she obtained an edict from *Jupiter*, which she endeavoured to turn

<sup>a</sup> De Nat. Deor. 2.      <sup>b</sup> Nat. Comes. Lil. Gyr.

<sup>c</sup> Nam super extremas segetum currebat aristas,  
Nec siccos fructus lædebat pondere plantæ.      Orph. in Hymn.  
He over standing corn would run, and ne'er  
In his swift motion bruise the tender ear.





to his utter destruction; for the wife of *Sthenelus*, king of *Mycenæ*, was big with *Euristheus* at the same time when *Alcmena* was big with *Hercules*. *Jupiter* ordained, that whichever of the two children was born first, he should be superior to the other: *Juno* accelerated *Euristheus*' birth, so that he was born after seven months, and came into the world before *Hercules*. Again, she sent two vipers to destroy him when he lay crying in the cradle: but it was in vain; for the valiant infant griped them in his hands till they perished by his grasp, <sup>a</sup> as we are told by *Ovid*. <sup>b</sup> At length, by the mediation of *Pallas*, *Juno* was reconciled to the noble youth, and let him suck her breasts: but he sucked with such violence that he hurt her breasts; therefore she put him away, and some of her milk was spilt; but it was not lost, for it fell upon the sky, and made the *Milky-way*, which is in *Greek* called [*Γαλαξία*] *Galaxia*. Some of it passed through the clouds, and fell on the earth, and where it fell lilies sprang up: hence some call those flowers <sup>c</sup> the *Roses of Juno*.

## SECT. 2. NAMES OF HERCULES.

HE had two proper names, *Hercules* and *Alcides*; but his surnames are innumerable. His parents called him <sup>d</sup> *Alcides*, from his extraordinary strength; because he greatly excelled all mankind in strength. He was afterward called *Hercules*, <sup>e</sup> from the glory which *Juno* caused him. For her hatred and unkindness toward him was the great means of the increase of his glory: for when she exposed him to the greatest dangers, she made his glory and honour most illustrious, and by enjoining him so many labours, she only exercised his patience and courage.

<sup>a</sup> *Tene ferunt geminos pressisse tenaciter angues,  
Cum tener in cunis jam Jove dignus eras?*

Epist.

You kill'd two serpents with your infant-hand,  
Which then deserv'd *Jove's* sceptre to command?

<sup>b</sup> *Eumolph. 1. de Myst.* <sup>c</sup> *Rosæ Junoniæ. Lil. Gyr.* <sup>d</sup> *Ab ἀλκή*  
*robur.* <sup>e</sup> *Juno Græcè dicitur Ἥρα, et κλέος gloria, unde nomen Hercules.*

The surnames I choose rather to omit, because it is plain, that he derived them either from the places where his mighty feats were done, or from the actions that he performed with applause and honour; which I will carefully and distinctly recount: they are called *Hercules' Labours*; so great was the pains, and so infinite the toil of them.

### SECT. 3. THE LABOURS OF HERCULES.

HERCULES was subjected to *Euristheus*, not only by the edict of *Jupiter* and unkindness of *Juno*, but also because the oracle of *Apollo* at *Delphi* advised and persuaded him to submit himself, and obey *Euristheus'* commands; and especially to undergo willingly the twelve labours which his master should lay upon him. *Hercules* obeyed the *Fates*, and served *Euristheus* twelve years; and performed the most dangerous and difficult commands with a suitable courage and success. Some say, that *Hercules* served him voluntarily, and performed these difficult tasks, to show how great love he bore *Euristheus*.

Though *Hercules* performed an infinite number of great and memorable actions, twelve are especially celebrated: and those twelve are comprised in as many Latin verses, translated out of the *Greek*. The particular account of these twelve is this.

- Pima Cleon i tolerata ærumna leonis.  
 Proxima Lernaam ferro et face contudit hydram.  
 Mox Erymantheum vis tercia percudit aprum.  
 Erypidis quarto tulit aurea cornua cervi.  
 Symbalidas pepsuli velucres discrimine quinto.  
 Threiciam sexto sso iavit mazona ha theo.  
 Septima in Ageæ stabulis impensa laboris.  
 Octava expulso numeratur adorea tauro.  
 In Diomedis vitælor jam nona quadrigis.  
 Geryon: ex. in 70 decimam dat iberia palmam.  
 Undecimum mala Hesperidum distraeta triumphum.  
 Cerberus extremi suprema est meta laboris.  
 ——— The Cleonian lion first he kills;  
 With fire and sword then Lerna's pest he quells:



1. He tore in pieces, with his nails, <sup>a</sup> the lion in the wood of *Nemæa*, which some say fell from the orb of the moon, and was invulnerable by any weapon. This place was also named *Cleone*, from which the lion was also called *Cleoneus*. This was the first labour of *Hercules*. He skinned the lion, and with the skin he made him a shield and breastplate.

2. There was a *hydra*, a serpent, in the lake *Lerna*, in the field of *Argos*, that had seven heads; some say nine, others fifty. When any of these heads were cut off, another presently sprang up in the place of it; unless the blood which issued from the wound was stopped by fire. *Iolaus*, the son of *Iphichus*, procured for him lighted brands from the neighbouring wood, and with them *Hercules* stanch'd the blood issuing from the wounds he made. This seasonable assistance was not forgotten; for when *Iolaus* was grown to decrepid age, *Hercules*, <sup>b</sup> by his prayers, restor'd to him his youth again.

3. He bound the wild boar, whose fierceness and bigness were equally admirable, in the mountain *Erymanthus* of *Arcadia*; and afterward brought it to *Euristheus*.

4. He was ordered to bring to *Mycenæ* a hind, whose feet were brass, and horns gold. Nobody dared to wound her, because she was consecrated to *Diana*; nor could any body outrun her: yet *Hercules* hunted her a year on foot, caught her, and brought her away on his shoulders.

5. He partly killed, and partly drove away the birds

Of the wild boar he clears th' *Er'manthean* fields;  
 The brass-foot stag with golden antlers yields:  
 He *Symphæ* clears of man-devouring birds;  
 And next the bouncing *Amazon* ungirls:  
 The stables of king *Augeas* he cleans;  
 The *Cretan* bull he vanquishes and chains:  
*Diomedes'* horses him their conqueror own;  
 Then he brings low three-headed *Geryon*:  
*Hesperian* apples next his name sustains;  
 And his last labour *Cerberus* enchains.

<sup>a</sup> Eurip. in *Herculo* *Infan.*

<sup>b</sup> Ovid. *Met.* 9.

called *Stymphalides*, from the lake *Stymphalus*, which used to feed upon man's flesh.

6. He defeated the army of the *Amazons*, and took from *Hippolyte*, their queen, the finest belt in the world.

7. He in one day cleansed the stable of *Augeas*, by turning the course of a river into it. This stable had never been cleansed, although three thousand oxen stabled in it thirty years. Whence, when we would express a work of immense labour and toil, in proverbial speech, we call it *cleansing the stable of Augeas*.

8. He tamed a great bull, that did innumerable mischiefs in the island *Crete*, and brought him bound to *Euristheus*.

9. He overcame *Diomedes*, the most cruel tyrant of *Thrace*, who fed his horses with the flesh of his guests. *Hercules* bound him, and threw him to be eaten by those horses, to which the tyrant had exposed others.

10. He overcame in war *Geryon*, king of *Spain*, who had three bodies: we saw him before in hell. He took likewise his bay oxen, that ate man's flesh, and brought them into *Italy*, when he had killed the dragon with seven heads, and the two-headed dog, which guarded him.

11. He killed the dragon that watched, and then carried away the golden apples in the gardens of the *Hesperides*; whence perhaps he is called <sup>a</sup> *Melios*, and apples were offered up in his sacrifices. In *Bœotia*, when no bull (or sheep) could be procured at the time of sacrifice, they took an apple, and stuck into it four straws, which represented four legs, and two more for horns, with another for a tail, and offered *Hercules* this apple instead of a victim.

12. Lastly, he was commanded by *Euristheus* to go down into hell, and bring away thence the dog *Cerberus*. This he performed without delay: he bound the three-headed monster in a triple chain; and by force brought with him up to the earth the dog, which strove

<sup>a</sup> Μήλιον Græcè significat malum vel pomum.

and resisted in vain. When *Cerberus* saw the light, he vomited, and thence the poisonous herb <sup>a</sup> wolfsbane sprang. These are the *twelve labours* of *Hercules*.

*P.* Pray, sir, let me a little interrupt you now, as I want you to satisfy these two scruples. Why could not *Juno*, his enemy, hinder his birth? Secondly, I know that many mention more than twelve labours of *Hercules*.

*M.* What you call an interruption, *Palæophilus*, is both seasonable and acceptable to me; because it recalls a thing to my memory that I had forgot, and gives me an occasion of mentioning something which ought not to be omitted. Know, therefore, that *Juno* designed to kill him in his mother's womb, or else destroy him immediately after his birth; and to perform it, contrived a plot: but *Alcmena's* servant, *Galanthis*, prevented it; for she cheated *Juno*, and told her, that *Alcmena* had brought forth a son. *Juno* believed her; and thinking that her contrivances were ineffectual, she desisted; and then *Alcmena* brought forth *Hercules*, without trouble. But the deceit of *Galanthis* was punished; for she was turned into a <sup>b</sup> weasel; and, because *Galanthis* offended by her mouth, therefore the weasel brings forth her young at her mouth, with great pain and anguish.

As for the *labours* of *Hercules*, I confess that they were more than twelve, though these principally were called *Hercules' Labours*. If you please, we will continue our account of him thus.

13. He vanquished the enormous giant *Antæus*, the son of the earth, who was above sixty-four cubits high. He was barbarous to all strangers, for he forced them to wrestle with him, and then choaked them. *Hercules* threw this giant down thrice, and perceived that he recovered new strength as oft as he touched the earth; therefore he lifted him in his arms from the ground, and pinched and squeezed him till he burst and died.

14. *Busiris* the tyrant used to sacrifice all the strangers

<sup>a</sup> Aconitum.

<sup>b</sup> Mustela, Græcè γαλήν dicitur.

that he caught, to his father *Neptune*, till *Hercules* sacrificed both him and his son upon the same altar.

15. He killed the giants *Albion* and *Bergeon*, who intended to stop his journey: and when, in the fight, his arrows were consumed, so that he wanted arms, <sup>a</sup> he prayed to *Jupiter*, and obtained from him a shower of stones, with which he defeated and put to flight his adversaries. This, they say, happened in that part of *France*, <sup>b</sup> anciently called *Gallia Narbonensis*; which place is called the <sup>c</sup> *Stony Plain*.

16. When *Atlas* was weary of his burden, *Hercules* took the heavens upon his shoulders.

17. He overcame the robber *Cacus*, who spit fire, and strangled him.

18. He shot the eagle that devoured the liver of *Prometheus*, as he lay chained to the rock.

19. He slew *Theodamus*, the father of *Hylas*, because he denied to give him victuals. But he took *Hylas* with him, and was very kind to him.

20. He delivered <sup>d</sup> *Hesione*, daughter of *Laomedon*, king of *Troy*, from the whale (to which sea-monster she was exposed) in this manner: He raised, on a sudden, a bank in the place where *Hesione* was to be devoured, and <sup>e</sup> stood armed before it; and when the whale came seeking his prey, *Hercules* leaped into his mouth, slid down into his belly, and spent three days in tearing the monster's belly; but at length he burst through safe, and lost his hair. *Laomedon*, after this, broke his word, and refused to give *Hercules* the reward he promised; therefore he took by force, and pillaged the city of *Troy*; giving to *Telamon*, who first mounted the wall, the lady *Hesione*, as a part of the booty.

21. He overcame *Achelous*, the son of *Oceanus* and *Terra* (they fought for *Deianira*, who was betrothed to them both) though *Achelous* first turned himself into a serpent, then into a bull. By plucking one of his

<sup>a</sup> Cato in Orig.  
<sup>e</sup> Ovid. Met. II.

<sup>b</sup> Mela. l. 26. Geog.    <sup>c</sup> Campus Lapideus.  
<sup>e</sup> Andriætus Tenedi in Navig. Prop.

horns off, he obliged him to yield: but *Achelous* purchased his horn again; giving *Amalthæa's* horn in its stead. The meaning of which is this: *Achelous* is a river of *Greece*, whose course winds like a serpent; its stream is so rapid, that it makes furrows where it flows, and a noise like the roaring of a bull; and indeed it is common among the poets, to compare a river to a bull. This river divided itself into two streams, but *Hercules* with banks forced it into one channel; that is, he broke off one of the horns or streams. The lands thus drained became fertile; so that *Hercules* is said to have received the horn of plenty.

22. *Deianira* was daughter of *Oeneus*, king of *Ætolia*. *Hercules* carried her to be married, and in their way they were stopped by a river: but the centaur *Nessus* professed to carry *Deianira* over upon his back. *Nessus*, when she was over, endeavoured to ravish her; which *Hercules* observing, while he swam, shot him with an arrow. When *Nessus* was dying, he gave *Deianira* his bloody coat, and told her, if a husband wore that coat, he would never follow unlawful amours. The credulous lady long after experienced the virtue of it, far otherwise than she expected. For *Hercules*, who had surmounted so many and so great labours, was at length overcome by the charms of *Omphale* queen of *Lydia*; he served her, and changed his club into a distaff, and his arrows into a spindle. His love also to *Iole*, daughter of *Eurytus*, king of *Oechalia*, brought on him destruction. For his wife *Deianira*, being desirous of turning him from unlawful amours, sent him *Nessus'* coat to put on when he went to sacrifice; which drove him into such distraction, that he burned himself on the pile he had raised, and was accounted among the number of the Gods.

## CHAPTER III.

## JASON.

*JASON*, son of *Æson* king of *Theſſalia*, by *Alcimedea*, was an infant when his father died, ſo that his uncle *Pelias* adminiſtered the government. When he came of age, he demanded poſſeſſion of the crown; but *Pelias* adviſed him to go to *Colchis*, under pretence of gaining the *Golden Fleece* thence, though his intention was to kill him with the labour and danger of the journey.

*P.* What *Golden Fleece* was that?

*M.* It was the hide of a ram, of a white or a purple colour, which was given to *Phryxus*, ſon of *Athamus* and *Nephele*, by his mother. *Phryxus* and his ſiſter *Helle*, fearing the deſigns of their ſtep-mother *Ino*, got on a ram to ſave themſelves by flight. But while they ſwam over the narroweſt part of *Pontus*, *Helle*, affrighted at the toſſing of the waves, fell down; whence the ſea was named the *Helleſpont*. *Phryxus* was carried over ſafe, and went to *Æta*, king of *Colchis*, a country of *Asia*, near the *Pontus*; where he was kindly received, and ſacrificed the ram to *Jupiter*, or *Mars*, who afterwards placed it among the conſtellations. Only his hide, or fleece, was hung up in a grove ſacred to *Mars*. It was called the *Golden Fleece*, becauſe it was of a golden colour; and it was guarded by bulls that breathed fire from their noſtrils, and by a vaſt and watchful dragon, as a ſacred and divine pledge, and as a thing of the greateſt importance.

*P.* Did *Jaſon* carry away that fleece?

*M.* Yes. He went on board a ſhip called *Argo*, from the builder of that name; and choſe forty-nine noble companions, who, from the ſhip, were called *Argonautæ*, among whom were *Hercules*, *Orpheus*, *Caſtor*, and *Pollux*. In his voyage he viſited *Hipſyphile*, queen of *Lemnos*, who had twins by him. Then, after a long voyage, and many dangers, he arrived at *Colchis*, and demanded the *Golden Fleece* of king *Æta*, who grant-

ed his request, on condition that he tamed the bulls which guarded it, whose feet were of brass, and which breathed fire; and killed the dragon, and sowed his teeth in the ground; and, lastly, destroyed the soldiers who sprang from the ground where these teeth were sown. *Jason* undertook the thing on these conditions, and was delivered from manifest destruction, by the assistance of *Medea*, the king's daughter, who was in love with him. For, observing her directions, he overcame the bulls, laid the dragon asleep, carried away the fleece, and fled by night, carrying *Medea* with him, whom he afterward married.

*P.* What did king *Æta* do then?

*M.* He pursued them: but *Medea*, to stop his pursuit, tore her brother *Absyrtus* (who went with her) in pieces, and scattered the limbs on the road; that when her father saw the torn members of his son, he stopped to gather them up. So *Jason* and the *Argonautæ* returned to their own country, where *Medea* by her charms restored *Jason's* father, the old decrepid *Æson*, to youth again; though some say that *Æson* died before their return. The daughters of *Pelias* were affected so by this miraculous cure, that (desiring that their father might receive the like benefit) they were easily induced, through mistaken duty and unskillful kindness, to tear their father in pieces; foolishly and ridiculously hoping that he, like *Æson*, would become young again. After this *Jason* hated *Medea*, and divorcing himself from her, he married *Creusa*, the daughter of *Creon*, king of *Corinth*: and *Medea*, to revenge his perfidiousness, not only murdered the two children that she had by him, in his own sight, but, in the next place, inclosed fire in a little box, and sent it to *Creusa*, who opened the box, and by the fire which burst out of it was burnt, together with the whole court. When she had done this, the admirable sorceress flew by magic art to *Athens*. Some write, that she was reconciled afterward to *Jason*. But what has been said is enough for this *hero*; let us proceed to *Theseus*.

## CHAPTER IV.

## THESEUS.

*P.* WHO were the parents of *Theseus*?

*M.* *Æthra* was his mother, and *Ægeus* king of *Athens* his father. *Minos* king of *Crete* made war against *Ægeus*, because the *Athenians* had dishonorably and barbarously killed his son, who carried the prize in the games from them all. When he had banished the *Athenians*, he imposed this severe condition upon them, that they should send seven of the most noble youths of their country into *Crete* by lot every year. In the fourth year the lot fell upon *Theseus*, which mightily grieved and troubled his father *Ægeus*. *Theseus* went on board a ship, whose sails and tackle were black, and received this command from his father: If by the propitious providence of Heaven he escaped the dangers, and did return safe unto his own country again, that then he should change his *black* sails into *white* ones, that his father being assured of his safety by that signal, might be sensible of his happiness as soon as might be.

*P.* And what was the event of that voyage?

*M.* The event was fortunate to *Theseus*; but very unfortunate to his father *Ægeus*: for, when *Theseus* came to *Crete*, he was shut up in the *Labyrinth*; but he slew the *Minotaur*, and escaped out of that inextricable prison by the help of *Ariadne*. After this he set sail for *Athens* in the same mournful ship in which he came to *Crete*, but forgot to change his sails, according to the instructions which his father had given him; so that, when his father beheld from a watchtower the ship returning with *black* sails, he imagined that his son was dead, and cast himself headlong into the sea, which was afterward called <sup>a</sup> the *Ægean* Sea, from his name and destiny.

*P.* Who was that *Ariadne*?

<sup>a</sup> *Ægeum* mare.



*M.* She was the daughter of *Minos*, king of *Crete*. She was violently in love with *Theseus*, and delivered him <sup>a</sup> out of the *Labyrinth* by the means of a thread. She followed him in his return to the island of *Naxus*, and there *Theseus* perfidiously and ungratefully left her. But *Bacchus* pitied her miserable condition, and married her; and gave her a crown that was illuminated with seven stars, which he had before received from *Venus*. This crown was called *Gnossia Corona*, and *Ariadne* herself was surnamed *Gnossis*, from the city of that name in *Crete*. After the death of *Ariadne*, the same was carried among the stars, and made a constellation in the heavens. It was thought that *Diana* caused the death of *Ariadne*, because she preserved not her virginity.

*P.* What great actions did *Theseus* perform?

*M.* His actions were so famous, that they accounted him a *Hercules*. For, 1. He killed the *Minotaur*. 2. He overcame the *Centaur*s. 3. He vanquished the *Thebans*. 4. He defeated the *Amazons*. 5. He went down into hell; and returned back into the world again.

*P.* Why did he go down into hell?

*M.* He and *Pirithous*, his most intimate friend, the lawful son of *Ixion*, agreed never to marry any women except *Jupiter's* daughters. *Theseus* married *Helena*, the daughter of *Jupiter* and *Leda*, and none of *Jupiter's* daughters remained on earth for *Pirithous*; therefore they both went down into hell to steal *Proserpine* away from her husband *Pluto*. As soon as they entered hell, *Pirithous* was unfortunately torn in pieces by the dog *Cerberus*; but *Theseus* came alive into the palace of *Pluto*, who fettered him, and kept him till *Hercules* was sent into hell by *Euristheus* to rescue him.

*P.* And who were those *Amazons* that you mentioned just now?

*M.* They were women animated with the souls and bravery of men; a military race, inhabiting that part of *Scythia* which is washed by the river *Tanais*. They

<sup>a</sup> Propert. l. 3. el. 17.

were called *Amazons*, <sup>a</sup> either because they cut off one of their breasts, or <sup>b</sup> because they lived together without the society of men. They were a nation of women, who, that the country might have inhabitants and not be depopulated when the present race of women died, admitted the embraces of the neighbouring men, and had children by them. They killed the boys at their birth, but brought up the girls. They cut off their right breast, that they might more conveniently use their hands in shooting their arrows, and brandishing their weapons against their enemy. These female warriors, by their frequent excursions, became possessors of a great part of *Asia*, when *Hercules*, accompanied with *Theseus*, made war upon them, and defeated them; and taking *Hippolyte* their queen prisoner, he gave her in marriage to *Theseus*.

*Theseus* had by *Hippolyte* his son *Hyppolytus*, who was very beautiful, and mightily addicted to hunting, and a remarkable lover of chastity: for when <sup>c</sup> *Phædra*, his step-mother (the daughter of king *Minos*, whom *Theseus* had preferred to her sister *Ariadne*) solicited him to commit wickedness when he was grown a man, he refused to comply. This repulse provoked her so much, that when her husband returned, she accused him wrongfully, as if he had offered to ravish her. *Theseus* gave ear to the wicked woman, and believed her untruth against his son *Hyppolytus*, who perceiving it, fled away in his chariot. In his flight he met several monstrous sea-calves, which frightened his horses, so that they threw him out of his seat, his feet were entangled in the harness, and he was dragged through the thickets of a wood, and torn to pieces miserably. *Æsculapius* afterward, at the request of *Diana*, restored him to life again. But he however left *Greece*, and came into *Italy*, where he changed his name to *Virbius*, <sup>d</sup> because he had been a man twice. *Phædra* was gnawn with the stings of her own

<sup>a</sup> Ab α privativo et μαστός mamma.  
vivere.

<sup>c</sup> Ovid. in Ep. Phædr.

<sup>b</sup> Ab ἄμα simul et ζῆν

<sup>d</sup> Quod vir bis esset.





conscience, and hanged herself. And, not long after, *Theseus*, being banished from his country, ended an illustrious life with an obscure death.

## CHAPTER V.

### CASTOR AND POLLUX.

*P.* WHO are those two handsome, beautiful young men, that ride upon white horses?

*M.* They are twin brothers, <sup>a</sup> the sons of *Jupiter* and *Leda*: their names are *Castor* and *Pollux*.

*P.* What *Leda* was that?

*M.* The wife of *Tyndarus*, king of *Laconia*, whom *Jupiter* loved, but could not succeed in his amour till he changed himself into a *swan*; <sup>b</sup> which swan was afterward made a constellation. In this form he gained the mutual love of *Leda*, by the sweetness of his singing; and flying into her bosom, as it were, that he might secure himself from the violence of an eagle which pursued him, he enjoyed her, though she was then big with child by her husband. *Leda* brought forth two eggs which were hatched, and produced the twin brothers that you see.

*P.* You mean, that one came out of one egg, and the other out of the other egg?

*M.* No. Out of the egg which *Leda* had conceived by *Jupiter*, came *Pollux* and *Helena*, who sprang from divine seed, and were therefore immortal. But out of the other, which she conceived by *Tyndarus* her husband, <sup>c</sup> came *Castor* and *Clytemnestra*, who were mortal, because they were begotten by a mortal father. Yet both *Castor* and *Pollux* are frequently called *Tyndaridæ* by the poets, as *Helena* is also called *Tyndaris*, from the same king *Tyndarus*.

*P.* What memorable actions did *Castor* and *Pollux* perform?

<sup>a</sup> Pind. in Pythag.

<sup>b</sup> Manil. 1. Astron.

<sup>c</sup> Her. Sat. 1.

*M.* They both accompanied *Jafon*, when he failed to *Colchis*; and, when he returned thence, they recovered their sister *Helena* from *Theseus* (who had stolen her) by overcoming the *Athenians* that fought for him; to whom their clemency and humanity was so great, after the defeat, that the *Athenians* called them <sup>a</sup> the sons of *Jupiter*; and hence white lambs were offered upon their altars.

<sup>b</sup> But although they were both born at the same birth, and, as some think, out of the same egg, yet their tempers were different.

*P.* What end had they?

*M.* *Castor*, being (as some say) a mortal person, was killed by *Lynceus*: upon which *Pollux* prayed to *Jupiter* to restore him to life again, and confer an immortality upon him. But this could not be granted. However, he obtained leave to divide his immortality between himself and his brother *Castor*: and thence it came to pass, <sup>c</sup> that they lived afterward by turns every other day, or, as some say, every other fortnight. After the death of *Castor*, a kind of *pyrrhick*, or dance in armour, was instituted to his honour; which was performed by young men armed, and called <sup>d</sup> *Castor's* dance.

At length they both were translated into heaven, and made a constellation, which is still called *Gemini*. Sailors esteem these stars lucky and prosperous to them, <sup>e</sup> because when the *Argonauts* were driven by a violent tempest, two lambent flames settled upon the heads of

<sup>a</sup> Διόσκειροι, id est, Jovis filii. Hom. in Hymn.

<sup>b</sup> *Castor gaudet equis: Ovo prognatus eodem,*

*Pugnis: quot capium vivunt, totidem in studiorum*

*Millia.*

Horat. Serm. 2. 1.

As many men, so many their delights.

<sup>c</sup> *Sic fratrem Pollux alterna morte redemit,*

*Itaque reditque viam.*

Virg. Æn. 6.

Thus *Pollux*, offering his alternate life,

Could free his brother. They did dily go

By turns aloft, by turns descend below.

<sup>d</sup> Plin. l. 7. c. 5. 7. ap. Nat. Co.n.

<sup>e</sup> Hor. Carm. 3.

*Castor* and *Pollux*; and a calm immediately ensued; from which a virtue more than human was thought to be lodged in these youths. If only one flame appeared, they called it *Helena*, and it was esteemed fatal and destructive to mariners.

There was a famous temple dedicated to *Castor* and *Pollux* in the *Forum* at *Rome*; for it was believed, that, in the dangerous battle of the *Romans* with the *Latins*, they assisted the *Romans*, riding upon white horses. And hence came that form of swearing by the temple of *Castor*, which women only used, saying, <sup>a</sup> *Æcastor*; whereas when men swore, they usually swore by *Hercules*, using the words, <sup>b</sup> *Hercule, Hercle, Hercules, Mehercules, Mehercule*. But both men and women swore by the temple of *Pollux*, using the word *Ædepol*, an oath common to them both.

*P.* But what became of *Clytemnestra*?

*M.* *Clytemnestra* was married to *Agamemnon*, whom, after his return from the siege of *Troy*, she killed, by the help of *Ægisthus*; with whom, in the mean time, she lived in adultery. She attempted also to kill his son *Orestes*, and would have done, <sup>c</sup> if his sister *Electra* had not delivered him at the very point of destruction, sending him privately to *Strophius*, king of *Phocis*. After *Orestes* had lived there twelve years, he returned into his own country, and slew both *Clytemnestra* and *Ægisthus*. He killed also *Pyrrhus*, in the temple of *Apollo*; because he had carried away *Hermione*, the daughter of *Menelaus*, who was first betrothed to *Orestes*. Therefore the *Furies* tormented him, neither could he obtain deliverance from them, till he had expiated his wickedness at the altar of *Diana Taurica*, whither he was conducted by his friend *Pylades*, his perpetual companion and partner in all his dangers: <sup>d</sup> their friendship was so close and sacred, that either of them would die for the other.

<sup>a</sup> *Æcastor*, et *Ædepol*, id est, per ædem *Castoris* et *Pollucis*.

<sup>b</sup> Passim apud *Terent.* *Plaut.* *Cicer.* &c.

<sup>c</sup> *Soph.* in *Electr.*

*Eurip.* in *Orest.*      <sup>d</sup> *Cic.* de *Amicit.*

P. Who was that *Diana Taurica*?

M. The Goddess *Diana*, who was worshipped in *Taurica Chersonesus*, or *Cherronesus*, a peninsula so called from the *Tauri*, an ancient people of *Scythia Europæa*.<sup>a</sup> She was worshipped with human victims; the lives and the blood of men being sacrificed to her. When *Orestes* went thither, his sister *Iphigenia*, the daughter of *Agamemnon*, was priestess to *Diana Taurica*: she was made priestess on the following occasion.

*Agamemnon*, king of the *Argivi*, was, by the common consent of the *Grecians*, appointed general in their expedition against *Troy*; and, as I said before, after his return home, was killed by his own wife *Clytemnestra*. This *Agamemnon* killed a deer by chance, in the country of *Aulis*, which belonged to *Diana*; the Goddess was angry, and caused such a calm, that for want of wind the *Grecian* ships bound for *Troy* were fixed and immoveable: upon this they consulted the soothsayers, who answered,<sup>b</sup> That they must satisfy the winds, and *Diana*, with some of the blood of *Agamemnon*. Therefore *Ulysses* was forthwith sent to bring away *Iphigenia*, the daughter of *Agamemnon*, from her mother, by a trick, under the pretence of marrying her to *Achilles*. While the young lady stood at the altar to be sacrificed, the Goddess pitied her, and substituted a hind in her stead, and sent her into *Taurica Chersonesus*; where, by the order of king *Thoas*, she presided over those sacrifices of the Goddess, which were solemnized with human blood. When *Orestes* was brought thither by the inhabitants to be sacrificed, he was known and preserved by his sister. After which *Thoas* was killed, and the image of *Diana*, which lay hid among a bundle of sticks, was carried away; and hence *Diana* was called *Fascelis*, from *fascis*, a bundle.

<sup>a</sup> Eurip. in *Iphig. in Taur.*

<sup>b</sup> Idem ib.



## CHAPTER VI.

## PERSEUS.

*PERSEUS* was the son of *Jupiter*, by *Danae*, the daughter of *Acrisius*,<sup>a</sup> who was shut up by her father in a very strong tower, where no man could come to her; because her father had been told by an oracle, that he should be killed by his own grandchild. But nothing is impregnable to love: for *Jupiter*, by changing himself into a shower of gold, descended through the tiles into the lady's bosom; and when he had enjoyed her, he left her with a full purse and a big belly.<sup>b</sup> *Horace* tells the story very ingeniously.

As soon as *Acrisius* had heard that his daughter had brought forth a son, he ordered that she and the infant should be shut up in a chest, and thrown into the sea: the chest was driven to the island *Seriphus*, where a fisherman found it, and took them out, and presented them to king *Polydeetes*; who became enamoured of *Danae*, and brought up her son, whom he called *Perseus*.

*Perseus*, when he was a grown man, received from

<sup>a</sup> Pausan. in Corinth.

<sup>b</sup> *Inclusam Danaën turris abenea  
Robustæque fores, et vigilum canum  
Tristes excubiæ munierant satis  
Nocturnis ab adulteris:  
Si non acrisium, virginis abditæ  
Custodem paravidum, Jupiter et Venus  
Risissent: fore enim tutum iter et patens,  
Converso in pretium Deo.*

Carm. l. 3. 16.

Within a brazen tower immur'd,  
By dogs and centinels secur'd,  
From midnight revels and intrigues of love,  
Fair *Danae* was kept within her guardian's pow'r:  
But gentle *Venus* smil'd, and amorous *Jove*  
Knew he could soon unlock the door,  
And by his art successful prove,  
Chang'd to a golden show'r.

*Mercury* a fith of adamant, and wings, which he fixed to his feet: *Pluto* gave him a helmet, and *Minerva* a shield of brass, so bright, that it reflected the images of things, like a looking-glass. His first exploit was the deliverance of *Andromeda*, the daughter of *Cepheus* king of *Ethiopia*, who was bound by the nymphs to a rock to be devoured by a seamonster, because her mother *Cassiope*, or *Cassiopeia*, had proudly preferred her daughter's beauty to theirs; and when he had delivered her, he took her to wife. After which both the mother and the daughter, and the son-in-law, were placed among the <sup>a</sup> celestial constellations. His next expedition was against the *Gorgons*, of whom we have spoken before: he encountered with *Medusa*, their princess, whose head was supplied with snakes in the place of hair; he saw the image of her head by the brightness of his shield, and by the favorable assistance of *Minerva* struck it off: he then fixed it upon a shield, and by showing it, he afterward turned many persons into stone. *Atlas* was turned by the sight of it, into the mountain in *Mauritania* of that name; because he rudely refused to entertain *Perseus*. When *Medusa's* head was cut off, the horse *Pegasus* sprang from the blood which fell on the ground: he was so called from  $\omega\eta\gamma\eta$  [*pege*] a fountain, <sup>b</sup> because he was produced near the fountains of the sea. This horse had wings; and flying over the mountain *Helicon*, he struck it with his hoof, and opened a fountain, which they called in *Greek*, *Hippocrene*; and in *Latin*, *Fons Caballinus*; that is, the horse-fountain. But afterward, while he drank at the fountain *Pyrene* in *Corinth*, where *Bellerophon* prepared himself for his expedition against the *Chimæra*, he was by him taken and kept.

*Bellerophon's* first name was *Hipponus*; <sup>c</sup> because he first taught the art of governing horses with a bridle: but when he had killed *Bellerus*, a king of *Corinth*, he was afterward called *Bellerophontes*. This *Bellerophon*,

<sup>a</sup> Propert. l. 2. Hygin. de signis Cœlestibus l. 2. <sup>b</sup> Strabo l. 8.  
<sup>c</sup> Ita dictus ab equis fræno regendis.

the son of *Glaucus* king of *Ephyra*, was equally beautiful and virtuous: he resisted all the temptations by which *Sthenobæa*, the wife of *Prætus*, enticed him to commit adultery; and his denial provoked her so, that in revenge she accused the innocent stranger to her husband. *Prætus*, however, would not violate the laws of hospitality with the blood of *Bellerophon*; but sent him into *Lycia*, to his father-in-law *Jobates*, with letters, which desired him to punish *Bellerophon* as his crime deserved. *Jobates* read the letters, and sent him to fight against the *Solyimi*, that he might be killed in the battle: but he easily vanquished them, and in many other dangers to which he was exposed, he always came off conqueror. At last he was sent to kill the *Chimæra*; which he undertook, and performed, when he had procured the horse *Pegasus*, by the help of *Neptune*.<sup>a</sup> Therefore *Jobates* admired the bravery of the youth, and gave him one of his daughters to wife, allotting him also a part of his kingdom. *Sthenobæa* killed herself, when she heard this. This happy success so transported *Bellerophon*, that he endeavoured to fly upon *Pegasus* to heaven; for which *Jupiter* struck him with madness, and he fell from his horse into a field, called *Aleius Campus*,<sup>b</sup> because in that place *Bellerophon* wandered up and down blind, to the end of his life: but *Pegasus* was placed among the stars. Some say that this was the occasion of the fable of the *Chimæra*. There was a famous pirate, who used to sail in a ship in whose prow was painted a lion, in the stern a dragon, and in the body of the ship a goat described; and this pirate was killed by *Bellerophon*, in a long-boat that was called *Pegasus*. From the letters which *Bellerophon* carried to *Jobates*,<sup>c</sup> comes the proverb *Bellerophon's letters*; when any one carries letters, which he imagines are wrote in his favour, but are sent to procure his ruin: and such letters are frequently called *Letters of Uriah*, for the same reason.

<sup>a</sup> Hom. Iliad.    <sup>b</sup> Ab ἀλείω erro.    <sup>c</sup> Βελλεροφόνιος χράμματα  
*Bellerophonis literæ*, usitatus dictæ, *Literæ Uriæ*.

## CHAPTER VII.

## ÆSCULAPIUS.

WHY are you so silent, *Palæophilus*? What employ your thoughts so long?

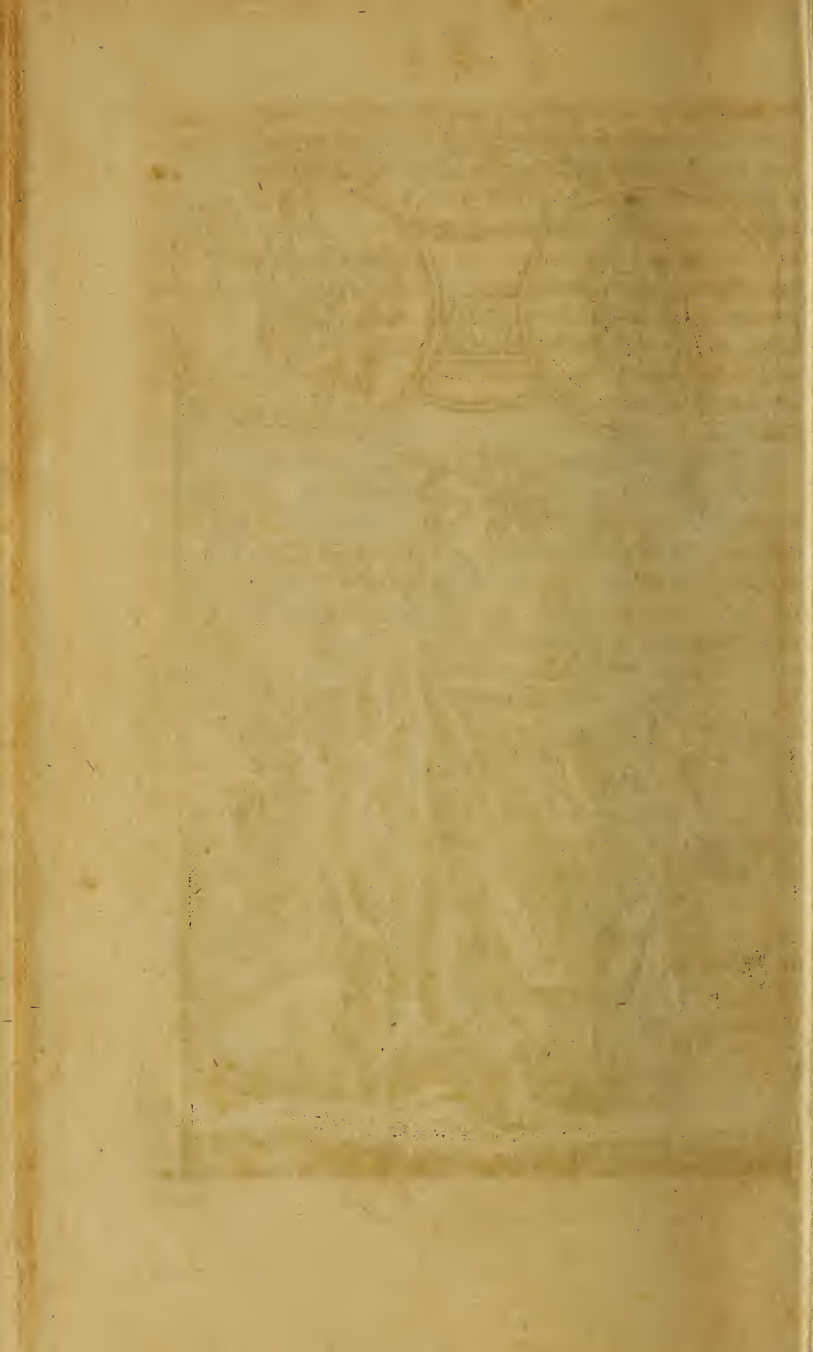
*P.* I was observing that <sup>a</sup> a bearded old man who leans upon his jointed cane, and is adorned with a crown of laurel, and encompassed about with dogs. Pray, sir, tell me who he is, and what are his excellencies?

*M.* It is *Æsculapius*, <sup>b</sup> the God of the physicians and physic, and the son of *Apollo* by the nymph *Ceronis*. He improved the art of physic, which was before little understood; and for that reason they accounted him a God. <sup>c</sup> *Apollo* shot the nymph his mother, when she was with child of him; because she admitted the embraces of another young man after he had enjoyed her. But he repented after he had killed her, and opening her body, took out the child alive, and delivered him to be educated by the physician *Chiron*, <sup>d</sup> who taught him his own art: the youth made so great a progress in it, that, because he restored health to the sick, and safety to those whose condition was desperate, he was thought to have a power of recalling the dead to life again. Upon this *Pluto*, the king of hell, <sup>e</sup> complained to *Jupiter* that his revenue was very much diminished, and his subjects taken from him by means of *Æsculapius*; and at length by his persuasion *Jupiter* killed him with a stroke of thunder.

He wears a crown of laurel, <sup>f</sup> because that tree is powerful in curing many diseases. By the knots in his staff, is signified the difficulty of the study of physic. He has dogs painted about him, and dogs in his temple; because many believe that he was born of uncertain parents, and exposed, and after ward nourished by a bitch.

<sup>a</sup> Lucian. in Jove Trag.      <sup>b</sup> Cic. de Leg. 2. <sup>c</sup> Corn. Celsus.  
<sup>c</sup> Hom. in Hymn.      <sup>d</sup> Ovid. Met. 1.      <sup>e</sup> Virg. Æn. 7.      <sup>f</sup> Vide Festum.





<sup>a</sup> Others say, that a goat, which was pursued by a dog, gave suck to the forsaken infant; and that the shepherds saw a lambent flame playing about his head, which was a prognostication of his future divinity. The *Cyrenians* used to offer a goat to him in the sacrifices; either because he was nourished by a goat, as was said, <sup>b</sup> or because a goat is always in a fever; and therefore a goat's constitution is very contrary to health. <sup>c</sup> *Plato* says, that they used to sacrifice dunghil-cocks to him, which is deemed the most vigilant of all birds; for of all virtues principally wakefulness is necessary to a physician.

*P.* Where was he particularly worshipped?

*M.* At *Epidaurus* <sup>d</sup> first, where he was born; afterward at *Rome*, because, on being sent for thither, he delivered the city from a dreadful pestilence. For which reason <sup>e</sup> a temple was dedicated to him in an island in the mouth of the *Tiber*, where he was worshipped under the form of a great serpent; for when the *Romans* came to *Epidaurus* to transport the God thence, a great serpent entered into the ship, which they believed was *Æsculapius*, and brought it to *Rome* with them. Others tell the story thus: when the *Romans* were received by the people of *Epidaurus* with all kindness, and were carried into the temple of *Æsculapius*; the serpent, under whose image they worshipped that God, went voluntarily into the ship of the *Romans*.

I can tell you nothing of the children of *Æsculapius*, except their names. He had two sons called *Machaon* and *Podalirius*, both famous physicians, who followed *Agamemnon*, the general of the *Grecians*, to the *Trojan* war, and were very serviceable among the soldiers; and two daughters, <sup>f</sup> *Hygiea* (though some think this was his wife) and *Jaso*.

<sup>a</sup> Lactant. de fals. Relig. Pausan. in Corinth. <sup>b</sup> Didym. l. 3. apud Nat. Com. <sup>c</sup> In Phædone. <sup>d</sup> Liv. l. 45. t l. 10. Flori Epitome l. 11. <sup>e</sup> Sueton. in Claud. c. 25. <sup>f</sup> Hygiea ab υγιεια sanitas, et Jaso derivatur ab ιαomas sano.

*P.* Is there nothing remarkable concerning his master *Chiron*?

*M.* Since you ask, I will tell you, that he was a *Centaur*, and the son of *Saturn* and *Phillyra*; for when *Saturn* embraced that nymph, he suddenly changed himself into a horse,<sup>a</sup> because his wife *Ops* came in. *Phillyra* was with child by him, and brought forth a creature, in its upper parts like a man, in its lower parts like a horse, and called it *Chiron*; who, when he grew up, betook himself into the woods; and there learning the virtues of herbs, he became a most excellent physician. For his skill in physic, and for his other virtues, which were many, he was appointed tutor to *Achilles*; he also instructed *Hercules* in astronomy, and taught *Æsculapius* physic. At last, when he handled *Hercules'* arrows, one of them dipped in the poisonous blood of the *Lernæan hydra* fell upon his foot, and gave him a wound that was incurable, and pains that were intolerable; insomuch that he desired to die, but could not; because he was born of two immortal parents. Therefore at length the Gods translated him into the firmament, where he now remains, for he became a constellation called *Sagittarius*, which is placed in the zodiac.

## CHAPTER VIII.

### PROMETHEUS.

*PROMETHEUS* the son of *Japetus*,<sup>b</sup> and the father of *Deucalion*, was the first (as we find in history) that formed man out of *clay*; which he did with such art and skill that *Minerva* was amazed, and proffered to procure any thing from heaven, which would any way complete his work. *Prometheus* answered, that he did not know what in heaven would be useful to him, since he had never seen heaven. Therefore *Minerva* carried him up into heaven, and showed him all that there was

<sup>a</sup> Virg. Geo. 3.

<sup>b</sup> Vide Claud. Panegy. de cons. Hon.



to be seen. He observed that the heat of the sun would be very useful in animating the man which he had formed; therefore he lighted a stick by the wheel of the sun's chariot, and carried it lighted with him to the earth. This theft displeas'd *Jupiter* so much, that he sent *Pandora* into the world to *Prometheus*, with a box filled with all sorts of evils. *Prometheus*, fearing and suspecting the matter, refused to accept it: but his brother *Epimetheus* was not so cautious; for he took it, and opened it, and all the evils that were in it flew abroad among mankind. When he perceived what he had done, he immediately shut the box again, and by good fortune hindered *Hope* from flying away, which stuck to the bottom of the box. You may remember how sweetly <sup>a</sup> *Horace* speaks of this theft of *Prometheus*.

*Jupiter* punish'd *Prometheus* in this manner: he commanded *Mercury* <sup>b</sup> to bind him to the mountain *Caucasus*; and then he sent an eagle to him there, which continually gnawed his liver. Yet some say, <sup>c</sup> that he was not punish'd because he stole fire from heaven, but because he had made a woman, which, they say, is the most pernicious creature in the world.

To this *Nicander* adds another fable. <sup>d</sup> When mankind had received the fire of *Prometheus*, some ungrate-

<sup>a</sup> *Audax omnia perpeti  
Gens humana cui per vetitum nefas.  
Audax Japeti genus*

*Ignem fraude mala gentibus inulit:  
Post ignem ætherea cono  
Subductum, macies et nova febrium  
Terris incubuit cohors:  
Semotique prius tarda nec cessas  
Lethi corripuit gradam.*

Carm. l. 1. 12

No pow'r the pride of mortals can control:  
Prone to new crimes, by strong presumption driv'n  
With sacrilegious hands *Prometheus* stole  
Celestial fire, and bore it down from heaven:  
The fatal present brought on mortal race  
An army of diseases: death began  
With vigour then to mend its halting pace,  
And found a more compendious way to man.

<sup>b</sup> Hesiod, in Theog.    <sup>c</sup> Menander Poeta.    <sup>d</sup> In Theocr.

fully discovered this theft to *Jupiter*, who gave them the gift of perpetual youth. They put this gift upon an afs' back, that it might be brought to the earth. The afs in his journey was thirsty, and came to a spring to drink; but a water-serpent would not suffer him, unless the afs would give him the burden which he carried: the afs gave it him; and hence it comes to pass, that when the serpent is old, he casts his skin, and seems to grow young again.

*Prometheus* had been serviceable to *Jupiter*, for he discovered to him his father *Saturn's* conspiracy, and prevented the marriage of *Jupiter* and *Thetis*, which he foresaw would be fatal; therefore *Jupiter* suffered *Hercules* to shoot the eagle, and set *Prometheus* at liberty.

This perhaps is the meaning of this fable: *Prometheus* (whose name is derived <sup>a</sup> from a word denoting foresight and providence) was a very prudent person; and because he reduced men, who before were rude and savage, to the precepts of humanity, he was feigned thence to have made men *out of the dirt*: and because he was diligent in observing the motions of the stars from the mountain *Caucasus*, therefore they said that he was *chained there*. To which they added, that he *stole fire from the Gods*, because he invented the way of striking fire out of the flint; or was the first that discovered the nature of *lightning*. And lastly, because he applied his mind to study with great care and solicitude, <sup>b</sup> therefore they imagined an *eagle preying upon his liver* continually.

*P.* You said just now, that he was the father of *Deucalion*; did you mean him who repaired the race of mankind, which was almost extinct?

*M.* Yes, I mean the same *Deucalion*. When he reigned in *Thessaly*, there was so great a deluge, that the whole earth was overflowed by it, and all mankind entirely destroyed, excepting only *Deucalion* and *Pyrrha* his wife, who were carried in a ship upon the mountain

<sup>a</sup> Ἀπὸ τῆς προνοίας, id est, providentiâ. Pausan. in Eliac.  
<sup>b</sup> Apoll. l. 3.

*Parnassus*; and when the waters were abated, they consulted the oracle of *Themis*, to know by what means mankind should again be restored. The oracle answered, that mankind would be restored, if they cast the bones of their great mother behind them. By *great mother* the oracle meant the *earth*; and by her *bones*, the *stones*: therefore casting the stones behind their back, a prodigious miracle ensued; <sup>a</sup> for those stones that were thrown by *Deucalion* became men, and those that were thrown by *Pyrrha* became women. The occasion of which fable was this: *Deucalion* and his wife were very pious, and by the example of their lives, and the sanctity of their manners, they softened the men and women, who before were fierce and hard like stones, into such gentleness and mildness, that they observed the rules of civil society and good behaviour.

## CHAPTER IX.

## ATLAS.

*P.* WHO is he that sustains the heavens upon his shoulders?

*M.* It is *Atlas*, king of *Mauritania*, the son of *Japetus*, and brother of *Prometheus*. He was forewarned by an oracle, that he should be almost ruined by one of the sons of *Jupiter*, and therefore resolved to give entertainment to no stranger at all. At last *Perseus* (who was begotten by *Jupiter*) travelled by chance through

<sup>a</sup> ————— *Saxa*

*Missa viri manibus faciem traxere virilem;*

*Et de fœmineo reparata est fœmina jactu.*

*Inde genus durum sumus, experiensque laborum;*

*Et documenta damus, quâ simus origine nati. Ov. Met. 1.*

————— And of the stones

Those thrown by th' man the form of men endue;

And those were women which the woman threw.

Hence we, a hardy race, inur'd to pain;

Our actions our original explain.

*Atlas*' dominions, and designed, in civility, to visit him. But the king excluded him the court, which inhumanity provoked him so much, that putting his shield, which he carried with him, before the eyes of *Atlas*, and showing him the head of *Medusa*, he turned him into the mountain of his own name; which is of so great height, that it is believed to touch the <sup>a</sup> heavens. *Virgil* makes mention of him <sup>b</sup> in the fourth book of his *Æneid*.

The reason why the poets feigned that *Atlas* sustained the heavens on his shoulders, was this: *Atlas* was a very famous astronomer, and the first person who understood and taught the doctrine of the sphere; and on the same account the poet tells us, that his daughters were turned into stars.

*P.* How many daughters had he, and what were their names?

*M.* By his wife *Pleione* <sup>c</sup> he had seven daughters, whose names were *Electra*, *Halcyone*, *Celæno*, *Maia*, *Asterope*, *Taygete*, and *Merope*; and they were called by one common name, *Pleiades*: and by his wife *Æthra* <sup>d</sup> he had seven other daughters, whose names were *Ambrosia*, *Eulora*, *Pasithoe*, *Coronis*, *Plexaris*, *Pytho*, and *Tyche*; and these were called by one common name, *Hyades*.

*P.* Why were these latter daughters called *Hyades*?

<sup>a</sup> Herod. in Melpom.

<sup>b</sup> — Jamque volans apicem et latera ardua cernit

*Atlantis duri, cœlumque vertice sulcit:*

*Atlantis, cinctum assidue cui nubibus atris*

*Piniferum caput, et vento pulsatur et imbri:*

*Nix humeros i fusa tegit; tum flumina mento*

*Præcipitant senis, et glacie riget borrida barba.*

Now sees the top of *Atlas*, as he flies,

Whose brawny back supports the starry skies:

*Atlas*, whose head with piny forests crown'd,

Is beaten by the winds, with foggy vapours bound:

Snows hide his shoulders; from beneath his chin

The founts of rolling streams their race begin.

<sup>c</sup> Ovid. Fast. 5.

<sup>d</sup> Aratus in Astron.

*M.* From <sup>a</sup> a word which, in the *Greek* language signifies *to rain*, because when they rise or set, they cause great rain; and therefore the *Latins* called them <sup>b</sup> *Suculæ* (that is, *Swine*) because the continual rain that they cause makes the roads so muddy, that they seem to delight in dirt, like swine. <sup>c</sup> Others derive their names from *Hyas* their brother, who was devoured by a lion: his sisters were so immoderately afflicted and grieved at his death, that *Jupiter* in compassion changed them into seven stars, which appear in the head of *Taurus*. And they are justly called *Hyades*, <sup>d</sup> because showers of tears flow from their eyes to this day.

*P.* Why were the daughters first mentioned called *Pleiades*?

*M.* Their name is derived from a *Greek* word signifying <sup>e</sup> *sailing*. For when these stars rise, they portend good weather to navigators. Because they rise in the <sup>f</sup> spring-time, the *Romans* call them *Vergiliæ*. Yet others think that they are called *Pleiades* <sup>g</sup> from their number, because they never appear single, but all together, except *Merope*, who is scarce ever seen; for she is ashamed that she married *Sisyphus* a mortal man, when all the rest of the sisters married Gods: <sup>h</sup> others call this obscure star *Electra*, because she held her hand before her eyes, and would not look upon the destruction of *Troy*. The *Hyades* were placed among the stars, because they bewailed immoderately the death of their brother *Hyas*; and the *Pleiades* were translated into heaven, because they incessantly lamented the hard fate of their father *Atlas*, who was converted into a mountain. But let us speak a little about their uncle *Hesperus*.

<sup>a</sup> Ἀπὸ τῆς ὕειν, id est, pluere.

*Navita quas Hyades Graius ab imbre vocat.*

From rain the sailors call them *Hyades*.

<sup>b</sup> *Suculæ*, quemadmodum eas Græci vocant ὕες, id est, sues. Aulus Gell. l. 13. c. 19. <sup>c</sup> Eurip. in Jove. <sup>d</sup> Hesiod. in Theog.

<sup>e</sup> Ἀπὸ τῆς πλέειν à navigando, commodum enim tempus navigationi ostendunt. <sup>f</sup> Virgil: dictæ à verno tempore quod exoriuntur.

<sup>g</sup> Quasi πλέσονες, hoc est, plures, quod nunquam singulæ appareant, sed omnes simul. <sup>h</sup> Ovid, Fast. 4.

*Hesperus* was the brother of *Atlas*, and because he lived some time in *Italy*, that country was called anciently *Hesperia* from him. He frequently went up to the top of the mountain *Atlas* to view the stars. At last he went up, and came down from the mountain no more. This made the people imagine that he was carried up into heaven; upon which they worshipped him as a God, and called a very bright star from his name *Hesperus*, *Hesper*, *Hesperugo*, *Vesper*, and *Vesperugo*, which is called the evening star, when it sets after the sun; but when it rises before the sun, it is called φωσφόρος [*Phosphorus*] or *Lucifer*; that is, the morning star. Further, this *Hesperus* had three daughters, *Egle*, *Prethusa*, and *Hesperethusa*; who in general were called the *Hesperides*. It was said, that in their gardens, trees were planted that bore golden fruit; and that these trees were guarded by a watchful dragon, which *Hercules* killed, and then carried away the golden apples. Hence the phrase, <sup>a</sup> To give some of the apples of the *Hesperides*; that is, to give a great and splendid gift.

## CHAPTER X.

### ORPHEUS AND AMPHION.

YOU see these two, *Orpheus* and *Amphion*, are drawn in the same manner, and almost in the same colours, because they both excelled in the same art, namely, in music; in which they were so skilful, that by playing on the harp they moved not only men, but beasts, and the very stones themselves.

*Orpheus*, the son of *Apollo* by *Calliope* the Muse, with the harp that he received from his father, played and sang so sweetly, that he tamed wild beasts, stayed the course of rivers, and made whole woods follow him. <sup>b</sup> He descended with the same harp into hell, to recover,

<sup>a</sup> Μῦλα Ἑσπεριδῶν δωρεῖσθαι, id est, mala Hesperidum largiri.  
<sup>b</sup> Apoll. l. 1. Argo.

from *Pluto* and *Proserpine*, his wife *Eurydice*, who had been killed by a serpent, when she fled from the violence of *Aristæus*. And here he so charmed both the king and queen with the sweetness of his music, that they permitted his wife to return to life again, upon this condition, that he should not look upon her till they were both arrived upon the earth: but so impatient and eager was the love of *Orpheus*, that he could not perform the condition; therefore she was taken back into hell again. Upon this *Orpheus* resolved for the future to live a widower; and with his example alienated the minds of many others from the love of women. This so provoked the *Menades* and *Bacchæ*, that they tore him in pieces: though others assign another reason of his death, which is this; the women, by the instigation of *Venus*, were so inflamed with the love of him, that striving to run into his embraces, and quarrelling with one another who should have him, they tore him in pieces. His bones were afterward gathered by the *Muses*, and reposed in a sepulchre, not without tears; and his harp was made the constellation *Lyra*.

*Amphion* was the son of *Jupiter* by *Antiope*. He received his lute and harp from *Mercury*; and <sup>a</sup> with the sound thereof moved the stones so regularly, that they composed the walls of the city of *Thebes*.

The occasion of which fable was this: *Orpheus* and *Amphion* were both men so eloquent, that they persuaded those who lived a wild and savage life before, to embrace the rules and manners of civil society.

*Arion* is a proper companion for these two musicians; and I wonder that his image is not in this place: for he was a lyric poet of *Methymna* in the island of *Lesbos*,

<sup>a</sup> *Distus et Amphion, Thebanæ conditor urbis,  
Saxa movere sono testudinis, et prece blanda  
Ducere quo vellet.*

Hor. Arte Poete

*Amphion* too, as story goes, could call  
Obedient stones to make the *Theban* wall.  
He led them as he pleas'd; the rocks obey'd,  
And danc'd in order to the tunes he play'd.

and gained immense riches by his art. <sup>a</sup> When he was travelling from *Lesbos* into *Italy*, his companions assaulted him to rob him of his wealth; but he intreated the seamen to suffer him to play on his harp before they cast him into the sea: <sup>b</sup> he played sweetly, and then threw himself into the sea, where a dolphin, drawn thither by the sweetness of his music, received him on his back, <sup>c</sup> and carried him to *Tenedos*. The dolphin for this kindness was carried into heaven, and made a constellation.

## CHAPTER XI.

## ACHILLES.

*ACHILLES* was the son of *Peleus* by *Thetis*. His mother plunged him in the *Stygian* waters when he was an infant; which made his whole body ever after invulnerable, excepting that part of his foot by which he was held when he was washed. Others say, that *Thetis* hid him in the night under a fire, <sup>d</sup> after she had anointed him in the day with *Ambrosia*; whence at first he was called *Pyrisous*, because he escaped safe from the fire; and afterward *Achilles*, <sup>e</sup> because he had but one lip, for he licked the *Ambrosia* from his other lip, so that the fire had power to burn it off. Others again report, <sup>f</sup> that he was brought up by *Chiron* the *Centaur*, and fed, instead of milk, with the entrails of lions, and the marrow of boars and bears; so that by that means he received immense greatness of soul, and mighty strength of body. From him those who greatly excelled in strength, were

<sup>a</sup> Paus. in Bœotic.      <sup>b</sup> Herod. in Clio.

<sup>c</sup> *Ille seæet, citharamque tenet, pretiumque vehendi  
Cantat, et æquoreas carmine mulcet aquas.*      Ov. Fast. 2.

He on his crouching back sits all at ease  
With harp in hand, by which he calms the seas,  
And for his passage with a song he pays.

<sup>d</sup> Apoll. 4. Argon.      <sup>e</sup> Ab *α* priv, et *Χείλος*, labrum; quasi sine labro.      <sup>f</sup> Apoll. 1. 3. Eurip. in Iphig.



called *Achilles*; <sup>a</sup> and an argument is called *Achilleum*, when no objection can weaken or disprove it.

*Thetis*, his mother, had heard from an oracle, that he should be killed in the expedition against *Troy*. On the other hand, *Calchas* the diviner had declared, that *Troy* could not be taken without him. By the cunning of *Ulysses* he was forced to go: for when his mother *Thetis* hid him in a boarding-school (in *Gynecæo*) in the island *Scycros* (one of the *Cyclades*) in the habit of a virgin, among the daughters of king *Lycomedes*, *Ulysses* discovered the trick: for he went thither in the disguise of a merchant, and took with him several goods to sell; the king's daughters, as is the temper of women, began to view and handle curiously the bracelets, the glasses, the necklaces, and such like women's ornaments; but *Achilles*, on the contrary, laid hold of the targets, and fitted the helmets to his head, and brandished the swords, and placed them to his side. Thus *Ulysses* plainly discovered *Achilles* from the virgins, and compelled him to go to the war; after that *Vulcan*, by *Thetis'* entreaty, had given him impenetrable armour. *Achilles* at *Troy* killed *Hector*, the son of *Priamus*; and was killed himself by *Paris*, by a trick of *Polyxena*: <sup>b</sup> and all the Nymphs and Muses are said to have lamented his death.

This *Polyxena* was the daughter of *Priamus*, king of *Troy*, a virgin of extraordinary beauty. *Achilles* by chance saw her upon the walls of the city, and fell in love with her, and desired to marry her. *Priamus* consented. They met in the temple of *Apollo* to solemnize the marriage; where *Paris*, the brother of *Hector*, coming in privately, and lurking behind *Apollo's* image, shot *Achilles* suddenly with an arrow, in that part of his foot in which only he was vulnerable. After this *Troy* was taken, and the ghost of *Achilles* demanded satisfaction for the murder, which the *Grecians* appeased by offering the blood of *Polyxena*.

<sup>a</sup> Gell. l. 2. c. 11.

<sup>b</sup> Lycophron. in Alexand.

## CHAPTER XII.

## ULYSSES.

*ULYSSES* was so named, because when his mother was travelling, as some say in the island of *Ithaca*, as others say in *Bœotia*, she fell down on the <sup>a</sup> road, and brought him into the world. He was the son of *Laertes* and *Anticlea*. His wife was *Penelope*, a lady highly famed for her prudence and virtue. He was unwilling that the *Trojan* war should part him and his dear wife; therefore to avoid the expedition, he pretended to be mad, joining different beasts to the same plough, and sowing the furrows with salt. But this pretence was detected by *Palamedes*, who laid his infant son in the furrow, while *Ulysses* was ploughing, to see whether he would suffer the plough-share to wound him or not. When *Ulysses* came where his son lay, he turned the plough another way, for fear lest he should hurt him. Thus he discovered that *Ulysses* was not a madman, and compelled him to go to the war. There he was mightily serviceable to the *Grecians*; for he was almost the sole occasion of taking the town, since he removed the fatal obstacles which hindered it from being taken. For he brought *Achilles* (as I said) to the war, out of his retreat. He obtained the arrows of *Hercules* from *Philoctetes*, and brought them against *Troy*. He brought away the ashes of *Laomedon* which were preserved upon the gate *Scœa* in *Troy*. He stole the *Palladium* from the city. He killed *Rhœsus*, king of *Thrace*, and took his horses, before they had tasted the water of the river *Xanthus*. In which things the destiny of *Troy* was wrapped up: for if the *Trojans* had preserved them, the town could never have been conquered.

Afterward he contended with *Ajax* (the son of *Tela-*

<sup>a</sup> Græcè Ὀδυσσεύς, ab ὀδῶς; via; quòd in ipsâ viâ ejus mater iter faciens lapsa illum peperit. Vide Nat. Com. et Hom. in Odyss.

*mon* and *Hestone*, who was the stoutest of all the *Grecians* except *Achilles*) before judges, for the arms of *Achilles*. The judges were persuaded by the eloquence of *Ulysses*, and gave sentence in his favour, and assigned the arms to him. This disappointment made *Ajax* mad, upon which he killed himself, and his blood was turned into the *violet*.

When *Ulysses* departed from *Troy* to return home, he sailed backward and forward ten years; for contrary winds and bad weather hindered him from getting home. In which time, 1. He put out the eye of *Polyphemus* with a firebrand; and then sailing to *Æolia*, he there obtained from *Æolus* all the winds which were contrary to him, and put them into leathern bags. His companions believing that the bags were filled with money, and not with wind, intended to rob him; therefore, when they came almost to *Ithaca*, they untied the bags, and the winds gushed out, and blew him back to *Æolia* again. 2. When *Circe* had turned his companions into beasts, he first fortified himself against her charms with the antidote that *Mercury* had given him, and then ran into her cave with his sword drawn, and forced her to restore his companions their former shapes again. After which *Circe* and he were reconciled, and he had by her *Telegonus*. 3. He went down into hell, to know his future fortune from the prophet *Tiresias*. 4. When he sailed to the islands of the *Sirens*, he stopped the ears of his companions, and bound himself with strong ropes to the ship's mast; by these means he avoided the dangerous snares into which, by their charming voices, they led men. 5. And lastly, after his ship was broken and wrecked by the waves, he escaped by swimming, and came naked and alone to the port of *Phæacia*, where *Nausicaa*, the daughter of king *Alcinous*, found him hid among the young trees, and entertained him civilly; and when his companions were found, and the ship refitted, he was sent asleep into *Ithaca*, where *Pallas* awaked him, and advised him to put on the habit of a beggar. Then he went to his neat-herds, where he

found his son *Telemachus*; and from them he went home in a disguise: where, after he had received several affronts from the wooers of *Penelope*, by the assistance of the neat-herds, and his son, to whom he discovered himself, he set upon them, and killed them every one; and then received his *Penelope*:

*Penelope*, the daughter of *Icarus*, was a rare and perfect example of chastity. For though it was generally thought that her husband *Ulysses* was dead, since he had been absent from her twenty years; yet, neither the desires of her parents, nor the solicitations of her lovers, could prevail with her to marry another man, and to violate the promises of constancy which she gave to her husband when he departed. For when many noblemen courted her, and even threatened her with ruin unless she declared which of them should marry her, she desired that the choice might be deferred till she had finished that needlework about which she was then employed: but undoing by night what she had worked by day, she delayed them till *Ulysses* returned and killed them all. Hence came the proverb, <sup>a</sup> *To weave Penelope's web*; that is, to labour in vain; when one hand destroys what the other has wrought.

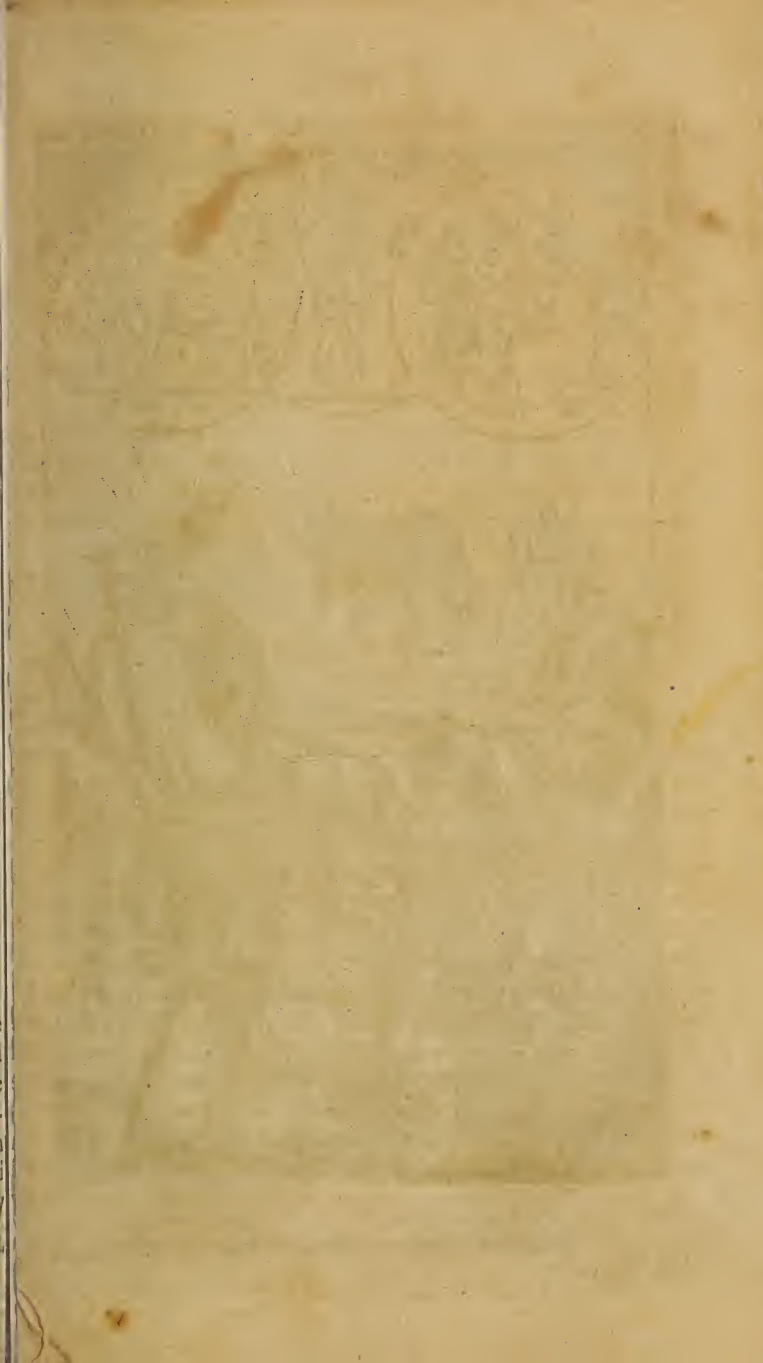
## CHAPTER XIII.

### ORION.

*P.* WHAT was the birth of *Orion*?

*M.* Modesty will hardly let me tell you: however I will conceal nothing from you. They say that he was born from the urine of *Jupiter*, *Neptune*, and *Mercury*. For when they travelled together, they were benighted, and forced to lodge in a poor man's cottage, whose name was *Hircus*. He entertained them as handsomely as the meanness of his condition would suffer. Their entertainment pleased them so, that they

<sup>a</sup> *Penelopes telam texere, id est, inanem operam sumere. Vid. Brasin. Adag.*





promised to grant whatever he asked. He said, that he promised his wife, when she died, never to marry again, and yet, that he extremely desired to have a son. This pious desire pleased the Gods, and they consented to his request, and moistened the hide of an ox (on which they were entertained) with their urine, commanding him to bury it ten months : after which he digged it up, and found in it a new-born child, which, from this occasion, he called *Urion*, or *Orion*.

*Orion*, when young, was a constant companion of *Diana* : but because his love to the Goddess exceeded the bounds of modesty, or because, as some say, he extolled the strength of his own body very indecently, and boasted that he could outrun and subdue the wildest and fiercest beasts, his arrogance grievously displeased the *Earth* ; therefore she sent a scorpion, which killed him. He was afterward carried to the heavens, and there made a constellation ; which is thought to predict foul weather when it does not appear, and fair weather when it is visible ; whence the poets call him <sup>a</sup> *tempestuous* or *stormy Orion*.

## CHAPTER XIV.

### OSIRIS, APIS, SERAPIS.

*OSIRIS*, *Apis*, and *Serapis*, are three different names of one and the same God ; therefore they are not to be separated in our discourse.

*Osiris* was the son of *Jupiter*, by *Niohe*, the daughter of *Phoroneus* ; and was king of the *Argives* many years. He was stirred up, by the desire of glory, to leave his kingdom to his brother *Ægiolus*, and to sail into *Egypt*, to seek a new name, and new kingdoms there. The *Egyptians* were not so much overcome by his arms, as obliged to him by his courtesies and great kindnesses toward them. After which he married *Io*, the daughter

<sup>a</sup> Nimbofus Orion. Virg. *Æn.* nam *ὀρίων* significat *turbo*, *moveo*, unde etiam ipse nomen sumpsisse à nonnullis judicatur.

of *Inachus*, whom *Jupiter* formerly turned into a cow, as we said above: but, when by her distraction she was driven into *Egypt*, her former shape was again restored, and she married *Osiris*, and instructed the *Egyptians* in letters. Therefore, both she and her husband attained to divine honours, and were thought immortal by that people. But *Osiris* showed that he was mortal; for he was killed by his brother *Typhon*. *Io* (afterward called *Isis*) sought him a great while; and when she had found him at last in a chest, she laid him in a monument in an island near to *Memphis*, which island is encompassed by that sad and fatal lake, the *Styx*. And because when she sought him she had used dogs, who by their excellent virtue of smelling might discover where he was hid, thence the ancient custom came, <sup>a</sup> that dogs went first in an anniversary procession in honour of *Isis*. And the people carefully and religiously worshipped a God with a dog's head, called *Anubis*; which God the poets commonly call <sup>b</sup> *Barker*, a God half a dog, a dog half a <sup>c</sup> man. He is also called <sup>d</sup> *Her-manubis*; because his sagacity is so great, that some think him to be the same with *Mercury*. But let us return to *Osiris* and *Isis*.

After the body of *Osiris* was interred, there appeared to the *Egyptians* a stately beautiful *ox*; the *Egyptians* thought that it was *Osiris*, therefore they worshipped it, and called it *Apis*, which in the *Egyptian* language signifies an *ox*. But because his body, after his death, was found shut up in a <sup>e</sup> chest, he was afterward from this called *Sorapis*, and by the change of a letter *Serapis*; as we shall see more clearly and particularly by and by, when I have observed what *Plutarch* says, that *Osiris* was thought to be the *Sun*. His name comes from *os*, which in the *Egyptian* language signifies *much*, and *iris* an *eye*; and his image was a sceptre, in which was pla-

<sup>a</sup> Ex Gyr. synt. 9.      <sup>b</sup> Latratorem, semicanem Deum, Virg. *Æn.* 8.      <sup>c</sup> Semi-hominem canem. Ovid. *Met.* 9. Lucan. *seduli.*  
<sup>d</sup> Plut. in *Osiride*. Serv. in *Æn.* 8.      <sup>e</sup> Σορῆς significat arcam, in qua inventum est illius corpus inclusum.



ced an eye. So that *Osiris* signifies the same as πολυοφθαλμος [*polyophthalmos*] many-eyed, which agrees very well to the *sun*, who seems to have so many eyes as he has rays, by which he sees, and makes all things visible.

Some say that *Isis* is *Pallas*, others *Terra*, others *Ceres*, and many the *Moon*; for she is painted sometimes <sup>a</sup> horned, as the moon appears in the increase, and wears black garments; because the moon shines in the night. In her right hand she held a cymbal, and in her left a bucket. Her head was crowned with the feathers of a vulture; for among the *Egyptians* that bird is sacred to *Juno*: and therefore they adorned the tops of their porches with the feathers of a vulture. The priests of *Isis*, called after her own name *Isiaci*, <sup>b</sup> abstained from the flesh of swine and sheep; they used no <sup>c</sup> salt to their meat, lest they should violate their chastity. <sup>d</sup> They shaved their heads, <sup>e</sup> they wore paper shoes, and a <sup>f</sup> linen vest, because *Isis* first taught the use of flax; and hence she is called <sup>g</sup> *Linigera*, and also <sup>h</sup> *Inachis*, from *Inachus*, her father. By the name of *Isis* is usually understood *wisdom*: and accordingly, upon the pavement of the temple, there was this inscription: *I am every thing that hath been, and is, and shall be; nor hath any mortal opened my veil.*

By the means of this *Isis*, <sup>k</sup> *Iphis*, a young virgin of *Crete*, the daughter of *Lygdus* and *Telethusa*, was changed into a man. For when *Lygdus* went a journey, he commanded his wife, who was then big with child, if she brought a daughter, that she should not educate her, but leave her exposed in the fields to perish by want. *Telethusa* brought forth indeed a daughter, but was very

<sup>a</sup> Κεραοφόρος, id est, cornigera affingebatur, ad Lunæ crescentis similitudinem, et μελανόσολος, nigris vestibus induta, quod luna luceat in tenebris. Vide Serv. in *Æn.* 8.

<sup>b</sup> *Ælian.* de Anim. Herodot. l. 2. <sup>c</sup> Plut. symp. 5. c. 10. <sup>d</sup> *Cœl.* Rhodigin. 5. c. 12.

<sup>e</sup> Herodot. l. 1. <sup>f</sup> Claud. 4. Hon. conf. <sup>g</sup> Ovid. de Pon. el. 1. <sup>h</sup> Propert. l. 1. et 2.

<sup>i</sup> Ἐγὼ εἰμὶ πάντων τὸ γεγενῆσ, καὶ ὄν, καὶ ἐσόμενον καὶ τὸ ἐμὸν πέπλον εἶδες τῶν θνητῶν ἀπεκάλυψεν. Ego sum quicquid fuit, est, erit; nec meum quisquam mortalium pepulum retexit. Plut. in *Iside.* <sup>k</sup> Ovid Met. 9.

unwilling to lose her child; therefore she dressed it in a boy's habit, and called it *Iphis*, which is a common name to boys and girls. The father returned from his journey, and believed both his wife and his daughter, who personated a son: and as soon as she was marriageable, her father, who still thought that she was a man, married her to the beautiful *Ianthe*. As they went to the temple to celebrate the marriage, the mother was mightily concerned; and she begged the favorable assistance of *Isis*, who heard her prayers, and changed the virgin *Iphis* into a most beautiful young man. Now let us come to *Serapis* and *Apis* again.

Though *Serapis*, of whose name we gave the etymology before, was the God of the *Egyptians*, yet he was worshipped in *Greece*,<sup>a</sup> especially at *Athens*,<sup>b</sup> and also at *Rome*. Among different nations he had different names; for he was called sometimes<sup>c</sup> *Jupiter Ammon*, sometimes *Pluto*, *Bacchus*, *Æsculapius*, and sometimes *Osiris*. His name was reckoned abominable by the *Grecians*;<sup>d</sup> for all names of seven letters, *ἑπταγράμματα* [*heptagrammata*] are by them esteemed infamous. Some say, that *Ptolemy*, the son of *Lagus*, procured the effigies of him at *Pontus*, from the king of *Sinope*, and dedicated a magnificent temple to him at *Alexandria*. *Eusebius* calls him the<sup>e</sup> *Prince of evil Dæmons*: a flasket was placed<sup>f</sup> upon his head; and near him lay a creature with three heads; a dog's on the right side, a wolf's on the left side, and a lion's head in the middle: a snake with his fold encompassed them, whose head hung down unto the God's right hand, with which he bridled the terrible monster. There was besides, in almost-all the temples where *Serapis* and *Isis* were worshipped, an image which pressed its lips with its finger. *Varro* says, the meaning of this was, that no one should dare to say that these Gods had been men formerly; and the laws inflicted death upon him who said that *Serapis* was once a mortal man.

<sup>a</sup> Pausan. in Attic.    <sup>b</sup> Publ. Victor.    <sup>c</sup> Tacitus l. 20. Plut. de Osiride.    <sup>d</sup> Porphyrius,    <sup>e</sup> Præp. Evang. 4.    <sup>f</sup> Macrobian in Saturn.

*Apis*, of whom we spake something above, <sup>a</sup> was king of the *Argivi*, and being transported thence into *Egypt*, he became *Serapis*, or the greatest of all the Gods of *Egypt*. After the death of *Serapis*, the *ox*, that we mentioned a little before, succeeded in his place. <sup>b</sup> *Pliny* describes the form and quality of this *ox*, thus: An *ox*, in *Egypt*, is worshipped as a God. They call him *Apis*. He is thus marked; there is a white shining spot upon his right side, horns like the moon in its increase, and a node under its tongue, which they call *cantharus*. His body, <sup>c</sup> says *Herodotus*, was all black: in his forehead he had a white square shining figure; the effigies of an eagle in his back; and beside the *cantharus* in his mouth, he had hair of two sorts in his tail. But *Pliny* goes on: If he lives beyond an appointed period of time, they drown him in the priests fountain; then the priests shave their heads, mourn and lament, and seek another to substitute in his room. When they have found one, he is brought by the priests to *Memphis*. He hath two chapels, or chambers, which are the oracles of the people; in one of them he foretels good, in the other ill. He gives answers in private, and takes meat from them that consult him. He refused meat from the hand of *Germanicus Caesar*, who died not long after. He acts, for the most part, in secret; but when he pleases to appear publicly, the officers go before and clear the way; and a flock of boys attend him, singing verses to his honour. He seems to understand things, and to expect worship. Once a year a cow is shown to him, which hath her marks, though different from his; and this cow is always both found and killed the same day. So far *Pliny*. *Ælian* adds: That the cow which conceives *Apis*, conceives him not by a bull, but by lightning. <sup>d</sup> *Cambyfes*, king of *Affyria*, gave no credit to these trifles; and struck *Apis* in the thigh with his sword, to show, by the bleeding of the wound, that he was no God: but his impiety (as they pretend) did not pass unpunished.

<sup>a</sup> Aug. de Civ. Dei 18.    <sup>b</sup> Plin. Hist. Nat. l. 8. c. 40.    <sup>c</sup> Herodot. l. 3.    <sup>d</sup> Epiphan, ap. Syr.

## APPENDIX.

OF THE VIRTUES AND VICES WHICH HAVE  
BEEN DEIFIED.

## OF THE GODDESSES THAT MAKE THE GODS.

THOSE Goddesses (whose images are small, and all painted in one picture) are the *Virtues*; by whose favour, not only the *Dii Adscriptitii*, but all the other Gods beside, were advanced to heaven, and honoured with the utmost veneration. You see some *Vices* among them (for they had altars dedicated to them too) which, like shades, increase the lustre of the *Virtues*; whose brightness is doubled by the reflection of the colours. To both of them there are adjoining some Gods, either favouring or opposing them. I shall say something briefly, according to my design, of them.

## CHAPTER I.

## SECT. I. THE VIRTUES; AND GOOD DEITIES.

THE ancients not only worshipped the several species of virtues, but also *Virtue* herself, as a Goddess. Therefore, first of her, and then of the others.





## SECT. 2. VIRTUE AND HONOUR.

VIRTUE derives her name from *vir*, because *virtue* is the most *manly ornament*. <sup>a</sup> She was esteemed a Goddess, <sup>b</sup> and worshipped in the habit of an elderly matron sitting upon a square stone. <sup>c</sup> *M. Marcellus* dedicated a temple to her; and hard by placed another, that was dedicated to *Honour*: the temple of *Virtue* was the passage to the temple of *Honour*; by which was signified, that by virtue alone true honour is attained. The priests sacrificed to *Honour* with bare heads, and we usually uncover our heads when we see honorable and worthy men; and since honour itself is valuable and estimable, it is no wonder if such respect is shown in celebrating its sacrifices.

## SECT. 3. FAITH.

FIDES had a temple at *Rome*, near the Capitol, which <sup>d</sup> *Numa Pompilius* (as it is said) first consecrated to her. <sup>e</sup> Her sacrifices were performed without slaughter, or blood spilt. The heads and hands of the priests were covered with a white cloth when they sacrificed, because *Faith* ought to be close and secret. *Virgil* calls her <sup>f</sup> *Cana Fides*, either from the candour of the mind, whence fidelity proceeds, or because *faith* is chiefly observed by aged persons. The symbol of this Goddess was a white dog, which is a faithful creature. <sup>g</sup> Another symbol of her was two hands joined, or two young ladies shaking hands: for, <sup>h</sup> by giving the right hand, they engaged their faith for their future friendship.

<sup>a</sup> Cic. Quæst. Tusc. 2.      <sup>b</sup> Aug. de Civ. Dei 4.      <sup>c</sup> Liv. l. 2.  
<sup>d</sup> Cic. de Officiis.      <sup>e</sup> Dion. Halicarn. l. 2.      <sup>f</sup> Serv. in 1. et 8. Æn.  
<sup>g</sup> Stat. Theb. 1.      <sup>h</sup> Dextrâ datâ fidem futuræ amicitiaë sancibant.  
Liv. l. 21.

## SECT. 4. HOPE.

HOPE had a temple at *Rome*, in the herb-market, which was unfortunately burnt down with lightning. <sup>a</sup> *Giraldus* says, that he has seen her effigies in a golden coin of emperor *Adrian*. She was described in the form of a woman standing, her left hand lightly held up the skirts of her garments; she leaned on her elbow, and in her right hand held a plate, on which was placed a *ciberium* (a sort of a cup) fashioned to the likeness of a flower, with this inscription, SPES, P. R. *The Hope of the People of Rome*. We have already related in what manner *Hope* was left and preserved in the bottom of *Pandora's* box.

## SECT. 5. JUSTICE.

JUSTICE was described like a virgin, with a piercing stedfast eye, a severe brow, her aspect awful, noble, and venerable. *Alexander* says, that among the *Egyptians* she had no head, and that her left hand was stretched forth and open. The *Greeks* called her *Astræa*, as was said before.

## SECT. 6. PIETY.

ATTILIUS, the *duumvir*, dedicated a chapel to *Piety* at *Rome*, in the place where that woman lived, who fed her mother in prison with the milk of her breasts. The story is this: <sup>b</sup> The mother was punished with imprisonment; her daughter, who was an ordinary woman, then gave suck; she came to the prison frequently, and the gaoler always searched her, to see that she carried no food to her mother: at last she was found giving

<sup>a</sup> Syntagm. l. 1.<sup>b</sup> Plin. Hist. Nat. l. 7. c. 36.



suck to her mother with her breasts. This extraordinary piety of the daughter gained the mother's freedom; and they both were afterward maintained at the public charge, while they lived; and the place was consecrated to the Goddess *Piety*. There is a like example in the <sup>a</sup> *Grecian* history, of a woman, who by her breasts nourished *Cymon*, her aged-father, who was imprisoned, and supported him with her own milk.

#### SECT. 7. MERCY.

THE *Athenians* erected an altar to *Misericordia*, *Mercy*; <sup>b</sup> where was first established an asylum, a place of common refuge to the miserable and unfortunate. It was not lawful to-force any thence. When *Hercules* died, <sup>c</sup> his kindred feared some mischief from those whom he had afflicted; therefore they erected an asylum, or temple of mercy, at *Athens*.

#### SECT. 8. CLEMENCY.

NOTHING memorable occurs concerning the Goddess *Clemency*, unless that there was a temple erected to *Clementia Cæsaris*, *The Clemency of Cesar*, as we read in <sup>d</sup> *Plutarch*.

#### SECT. 9. CHASTITY.

Two temples at *Rome* were dedicated to *Chastity*; the one to *Pudicitia Patricia*, which stood in the ox-market; the other to *Pudicitia Plebia*, built by *Virginia*, the daughter of *Aulus*: for when she, who was born of a *patrician* family, <sup>c</sup> had married a *plebeian*, the noble ladies were mightily incensed, and banished her from

<sup>a</sup> Val. Max. l. 3.

<sup>b</sup> Pausan. in Attic.

<sup>c</sup> Serv. in *Æn.* 8.

<sup>d</sup> In *Vitâ Cæsaris*.

<sup>e</sup> Liv. l. 10.

their sacrifices, and would not suffer her to enter into the temple of *Pudicitia*, into which *senatorian* families only were permitted entrance. A quarrel arose upon this among the women, and a great breach was made between them. This induced *Virginia*, by some extraordinary action, to blot out the disgrace she had received; and therefore she built a chapel in the long street where she lived, and adorned it with an altar; to which she invited the *plebeian* matrons, and complaining to them that the ladies of quality had used her so barbarously: *I dedicate* (says she) *this altar to Pudicitia Plebeia; and I desire of you that you will as much adore Chastity, as the men do Honour; that this altar may be followed by purer and more chaste votaries than the altar of Pudicitia Patricia, if it be possible.* Both these altars were revered almost with the same rites, and no matron, but of approved chastity, and who had been married but once, had leave to sacrifice there. It is likewise said in history, that the women, who were contented with one marriage, were usually rewarded with <sup>a</sup> a crown of chastity.

#### SECT. IO. TRUTH.

TRUTH, the mother of *Virtus*, <sup>b</sup> is painted in garments as white as snow; her looks are serene, pleasant, courteous, cheerful, and yet modest; she is the pledge of all honesty, the bulwark of honour, the light and joy of human society. <sup>c</sup> She is commonly accounted the daughter of *Time*, or *Saturn*; because truth is discovered in the course of time: but *Democritus* feigns that she lies hid in the bottom of a well.

<sup>a</sup> Corona pudicitiae. Val. Max. l. 2. Amp. <sup>c</sup> Plut. in Quæst.

<sup>b</sup> Philost. in Heroic. et.

## SECT. II. MENS.

GODD *Sense*, or *Understanding* (*Mens*) was made a Goddess by the *Romans*,<sup>a</sup> that they might obtain a sound mind. <sup>b</sup> An altar was built to her in the Capitol, by *M. Æmilius*. <sup>c</sup> The *prætor Attilius* vowed to build a chapel to her; which he performed when he was, upon that account, created *duumvir*.

## SECT. 12. CONCORD.

WE shall find by <sup>d</sup> the concurrent testimony of many, that the Goddess *Concordia* had many altars at several times dedicated to her; but she was especially worshipped by the ancient *Romans*. Her image held a bowl in her right hand, and a horn of plenty, or a sceptre from which fruit seemed to sprout forth, in her left. <sup>e</sup> The symbol of her was two right hands joined together, and a pomegranate.

## SECT. 13. PEACE.

PAX was honoured formerly at *Athens* with an altar, <sup>f</sup> as *Plutarch* tells us. At *Rome* she had a most magnificent temple in the Forum, begun by *Claudius* and finished by *Vespasian*; <sup>g</sup> which was afterward consumed in a fire under emperor *Commodus*. She was described in the form of a matron, holding forth ears of corn in her hands, and crowned with olives and laurel, or sometimes roses. Her particular symbol was a *caduceus*, a white staff born by ambassadors when they go to treat of peace.

<sup>a</sup> Aug. de Civ. Dei 2.    <sup>b</sup> Cic. Nat. Deor. 2.    <sup>c</sup> Liv. 22 et 23.

<sup>d</sup> Liv. l. 9. Plut. in C. Gracch. Suet. in Tib.    <sup>e</sup> Lil. Gyr. synt. 3.

<sup>f</sup> Plut. in Cimon.    <sup>g</sup> Herodot. l. 2.

## SECT. 14. HEALTH.

THE Goddess *Salus* was so much honoured by the *Romans*, that anciently several holydays were appointed in which they worshipped her. <sup>a</sup> There was a gate at *Rome* called *Porta Salutaris*, because it was near to the temple of *Salus*. Her image was the figure of a woman sitting on a throne, and holding a bowl in her right hand. Hard by stood her altar, a snake twining round it, and lifting up his head toward it. The *Augurium Salutis* was formerly celebrated in the same place; which was intermitted for some time, and renewed again by *Augustus*. <sup>b</sup> It was a kind of divination, by which they begged leave of the Gods that the people might pray for peace; as though it was unlawful to pray for it, before they had leave. A day in every year was set apart for that purpose, upon which none of the *Roman* armies might either march or engage.

## SECT. 15. FIDELITY.

FIDELITY, <sup>c</sup> says *St. Augustin*, had her temple and altar, and sacrifices were performed to her. They represented her like a venerable matron sitting upon a throne, holding a <sup>d</sup> white rod in her right hand, and a great horn of plenty in her left.

## SECT. 16. LIBERTY.

As the *Romans* were, above all things, careful of their liberty, especially after the expulsion of the kings, when they set themselves at liberty, <sup>e</sup> so they built a temple to *Liberty*, among the number of their other Goddesses. And *Cicero* tells us, that *Clodius* consecrated his house to her.

<sup>a</sup> Macrob. Saturn. 1. c. 16.      <sup>b</sup> Dion. l. 27. Ang. Pollutian.  
Miscel. c. 12.      <sup>c</sup> De Civ. Dei 4.      <sup>d</sup> Caduceus.      <sup>e</sup> Lil. Gyr.

## SECT. 17. MONEY.

THE Romans invoked *Pecunia* as a Goddess, that they might be rich. They worshipped the God *Æsculanus* and his son *Argentinus*, that they might have plenty of brass and silver: and esteemed *Æsculanus*, the father of *Argentinus*, because brass money was used before silver. *I wonder*, <sup>a</sup> says St. *Augustin*, that *Aurinus* was not made a God after *Argentinus*, because silver money was followed by gold. To this Goddess, *Money*, O how many apply their devotions to this day; what vows do they make, and at what altars do they importune, that they may fill their coffers! *If you have these Gods*, <sup>b</sup> says *Menander*, *Gold and Silver at home, ask whatever you please, you shall have it, the very Gods themselves will be at your service.*

## SECT. 18. MIRTH.

LYCURGUS ridiculouſly erected an image, among the <sup>c</sup> *Lacedæmonians*, to the God *Rifus*. The *Theſſalonians*, of the city of *Hypata*, every year ſacrificed to this God with great jollity.

## SECT. 19. THE GOOD GENIUS.

THE God <sup>d</sup> *Bonus Genius*, had a temple in the way that leads to the mountain *Mænalus*, as ſays *Pauſanias*. At the end of the ſupper, they offered a cup to him, filled with wine and water; which was called <sup>e</sup> *the grace cup*. Some ſay that the cup had more water than wine; others ſay the contrary.

<sup>a</sup> *Mirror autem quòd Argentinus non genuit Aurinum, quia et aurea pecunia ſubſecuta eſt. De Civ. Dei, l. 4.* <sup>b</sup> *Hos Deos Aurum et Argentum ſi domi habeas, quicquid voles, roga, tibi omnia aderunt, ipſos habebis vel miniſtrantes Deos. Ap. Stob. or. de laude auri.* <sup>c</sup> *Plut. in Lycurgo.* <sup>d</sup> *Ἄγαθος Δεὸς.* <sup>e</sup> *Ἄγαθὸν Δαίμονος, poculum boni Genii.*

## CHAPTER II.

## SECT. I. THE VICES AND EVIL DEITIES.

I CALL those *Evil Deities* which oppose our happiness, and many times do us mischief. And first, of the *Vices*, to which temples have been consecrated.

## SECT. 2. ENVY.

THAT *Envy* is a Goddess, appears by the confession of *Pallas*, who owned that she was assisted by her, to infect a young lady, called *Aglauros*, with her poison. *Ovid* describes the <sup>a</sup> house where she dwells, in very elegant verse, and afterward gives a most beautiful description of <sup>b</sup> *Envy* herself.

a *Protinus Invidiæ nigro squallentia tabo  
Tæta petit. Domus est imis in vallibus antri  
Abdita, sole carens, nec ulli pervia vento;  
Tristis, et ignavi plenissima frigoris; et quæ  
Igne vacet semper, caligine semper abundet.*

Met. 2.

Then straight to *Envy*'s cell she bends her way,  
Which all with putrid gore infected lay,  
Deep in a gloomy cave's obscure recess,  
No beams could e'er that horrid mansion bless; ;  
No breeze e'er fann'd it; but about it roll'd  
Eternal woes, and ever lazy cold;  
No spark shone there, but everlasting gloom,  
Impenetrably dark, obscur'd the room.

b *Pallor in ore sedet; macies in corpore toto;  
Nusquam recta acies; livent rubigine dentes;  
Pectora felle vivunt; lingua est suffusa veneno;  
Rixus abest, nisi quem visi movere dolores.  
Nec frui:ur somno, vigilantibus excita curis;  
Sed videt ingratos, intabescitque videndo,  
Successus hominum: carpitque, et carpitur unâ;  
Suppliciumque suum est.*

Ibid.

A deadly paleness in her cheeks was seen;  
Her meagre skeleton scarce cas'd with skin;  
Her looks awry; an everlasting scowl  
Sits on her brows; her teeth deform'd and foul;

## SECT. 3. CONTUMELY AND IMPUDENCE.

THE vices *Contumely* and *Impudence*, were both adored as Deities by the <sup>a</sup> *Athenians*: and particularly, it is said, they were represented by a partridge; which is esteemed a very impudent bird.

## SECT. 4. CALUMNY.

THE *Athenians* erected an altar to *Calumny*. <sup>b</sup> *Apelles* painted her thus: <sup>c</sup> There sits a man with great and open ears, inviting *Calumny*, with his hand held out, to come to him; and two women, *Ignorance* and *Suspicion*, stand near him. *Calumny* breaks out in a fury; her countenance is comely and beautiful, her eyes sparkle like fire, and her face is inflamed with anger: she holds a lighted torch in her left hand, and with her right twists a young man's neck, who holds up his hands in prayer to the Gods. Before her goes *Envy*, pale and nasty; on her side are *Fraud* and *Conspiracy*; behind her follows *Repentance*, clad in mourning and her clothes torn, with her head turned backward, as if she looked for *Truth*, who comes slowly after.

Her breast had gall more than her breast could hold;  
 Beneath her tongue black coats of poison roll'd;  
 No smiles e'er smooth'd her furrow'd brows, but those  
 Which rise from common mischiefs, plagues, and woes:  
 Her eyes, mere strangers to the sweets of sleep,  
 Devouring spite for ever waking keep;  
 She sees blest'd men with vast successes crown'd,  
 Their joys distract her, and their glories wound:  
 She kills abroad, herself's consum'd at home,  
 And her own crimes are her perpetual martyrdom.

Pausan. in Attic. Cic. de Leg. 2. Theophr. de Leg. <sup>b</sup> *Idem*  
 apud Diogen. <sup>c</sup> Lucian. lib. de non temerè credendis calumniis.

## SECT. 5. FRAUD.

FRAUD<sup>a</sup> was described with a human face, and with a serpent's body: in the end of her tail was a scorpion's sting: she swims through the river *Cocytus*, and nothing appears above water but her head.

## SECT. 6. DISCORD.

PETRONIUS *Arbiter*, where he treats of the civil war between *Pompey* and *Cesar*, has given a<sup>b</sup> beautiful description of the Goddess *Discordia*.

## SECT. 7. FURY.

FURY is described sometimes chained, sometimes raging and revelling with her chains broke: but<sup>c</sup> *Virgil*

<sup>a</sup> Bocat. in Gen. Deor.

<sup>b</sup> *Intrinuere tubæ, ac scisso Discordia crine  
Extulit ad superos Stygium caput. Hujus in ore  
Concretus sanguis, conu'saque luminu' flebant;  
Stabant æratâ scabrâ rubigine dentes;  
Tabo li' gua fluens, obsessa dracoibus ora:  
Atque inter oïo lacera'am pectore vestem,  
Sanguineam tremula quatiebat lampada dextra.*

The trumpets sound, and with a dismal yell  
Wild Discord rises from the vale of hell.

From her swell'd eyes there ran a briny flood,

And clotted gore upon her visage stood;

Around her head serpentine elf-locks hung,

And streams of blood flow'd from her sibil tongue:

Her tatter'd clothes her yellow skin betray

(An emblem of the breast on which they lay)

And brandish'd flames her trembling hand obey.

<sup>c</sup> ——— *Furor impius in'us*

*Sæva sed ns super arma, et centum vinctus abenis*

*Post tergum nodi, fremit horridus ore cruento.*

*Æn. 1.*

————— Within sits impious war

On curled arms, bound with a thousand chains,

And horrid with a bloody mouth, complains.



chooses to describe her bound in chains, although <sup>a</sup> *Petronius* describes her at liberty, unbound.

SECT. 8. FAME.

<sup>b</sup> PAUSANIAS and <sup>c</sup> *Plutarch* say, that there were temples dedicated to *Fame*. She is finely and delicately described by *Virgil*, which description I will subjoin <sup>d</sup>, for it deserves not only to be remembered, but transcribed into all books as there is occasion.

<sup>a</sup> ————— *Furor abruptis, ceu liber, habenis*

*Sanguinem late tollit caput; oraque mille*

*Vulneribus confessa cruenta casside velat.*

*Hæret de rivis lævæ Mævortius umbo*

*Innumerabilibus telis gravis, atque flagranti*

*Stipite dextra minax terris incendia portat.*

Disorder'd Rage, from brazen fetters freed,

Ascends to earth with an impetuous speed:

Her wounded face a bloody helmet hides,

And her left arm a batter'd target guides;

Red brands of fire, supported in her right,

The impious world with flames and ruin fright.

<sup>b</sup> Pausan. in Attic. — <sup>c</sup> Plut. in Camillo.

<sup>d</sup> *Fama, malum quo non aliud velocius ullum,*

*Mobilitate viget, viresque acquirit eundo;*

*Parva metu primo; mox sese attollit in auras,*

*Ingrediturque solo, et caput inter nubila condit.*

*Illam terra parens, ira irriata Deorum,*

*Extremam (ut perhibent) Cæo Enceladoque sororem*

*Progenit; pedibus celerem et pernicibus alis:*

*Monstrum horrendum, inens; cui quot sunt corpore plumæ,*

*Tot vigiles oculi subter (mirabile dictu)*

*Tot linguæ, totidem ora sonant, tot subrigit aures.*

*Nocte volat cæli medio terræque, per umbram*

*Seridens, nec dulci declinat lumina somno.*

*Luce sedet cuspis, aut summi culmine tecti;*

*Turribus aut altis, et magnas territat urbes:*

*Tam fæsti pravique tenax, quam nuncia veri.*

*Fame, the great ill, from small beginnings grows,*

*Swift from the first, and ev'ry moment brings*

*New vigour to her flights, new pinions to her wings.*

*Soon grows the pigmy to gigantic size,*

*Her feet on earth, her forehead in the skies.*

Æn. 4.

## SECT. 9. FORTUNE.

WHY was *Fortune* made a Goddess, says <sup>a</sup> *St. Augustin*, since she comes to the good and the bad without any judgment? She is so blind, that without distinction she runs to any body; and many times she passes by those that admire her, and sticks to those that despise her. So that <sup>b</sup> *Juvenal* had reason to speak in the manner he does of her. Yet the temples that have been consecrated to her, and the names that she has had, are innumerable: the chief of them I will point out to you.

She was styled *Aurea* or *Regia Fortuna*, and <sup>c</sup> an image of her so called was usually kept in the emperor's chamber; and when one died, it was removed to the palace of his successor.

She was worshipped in the Capitol under the <sup>d</sup> title of *Bona*; and in the *Esquilia*, under the title of *Mala*.

*Servius Tullus* had in his court a chapel dedicated to

Enrag'd against the Gods, revengeful earth  
 Produc'd her last of the *Titanian* bath.  
 Swift is her walk, more swift her winged haste,  
 A monstrous phantom, horrible and vast:  
 As many plumes as raise her lofty flight,  
 So many piercing eyes enlarge her sight;  
 Millions of op'ning mouths to *Fame* belong,  
 And ev'ry mouth is furnish'd with a tongue;  
 And round with list'ning ears the flying plague is hung.  
 She fills the peaceful universe with cries;  
 No slumbers ever close her wakeful eyes;  
 By day from lofty tow'rs her head she shews,  
 And spreads thro' trembling crouds disastrous news.  
 With court-informers haunts, and royal spies,  
 Things done relates, not done she feigns, and mingles truth with  
 Talk is her business, and her chief delight [lies:  
 To tell of prodigies, and cause affright.

<sup>a</sup> Aug. de Civ. Dei 1.

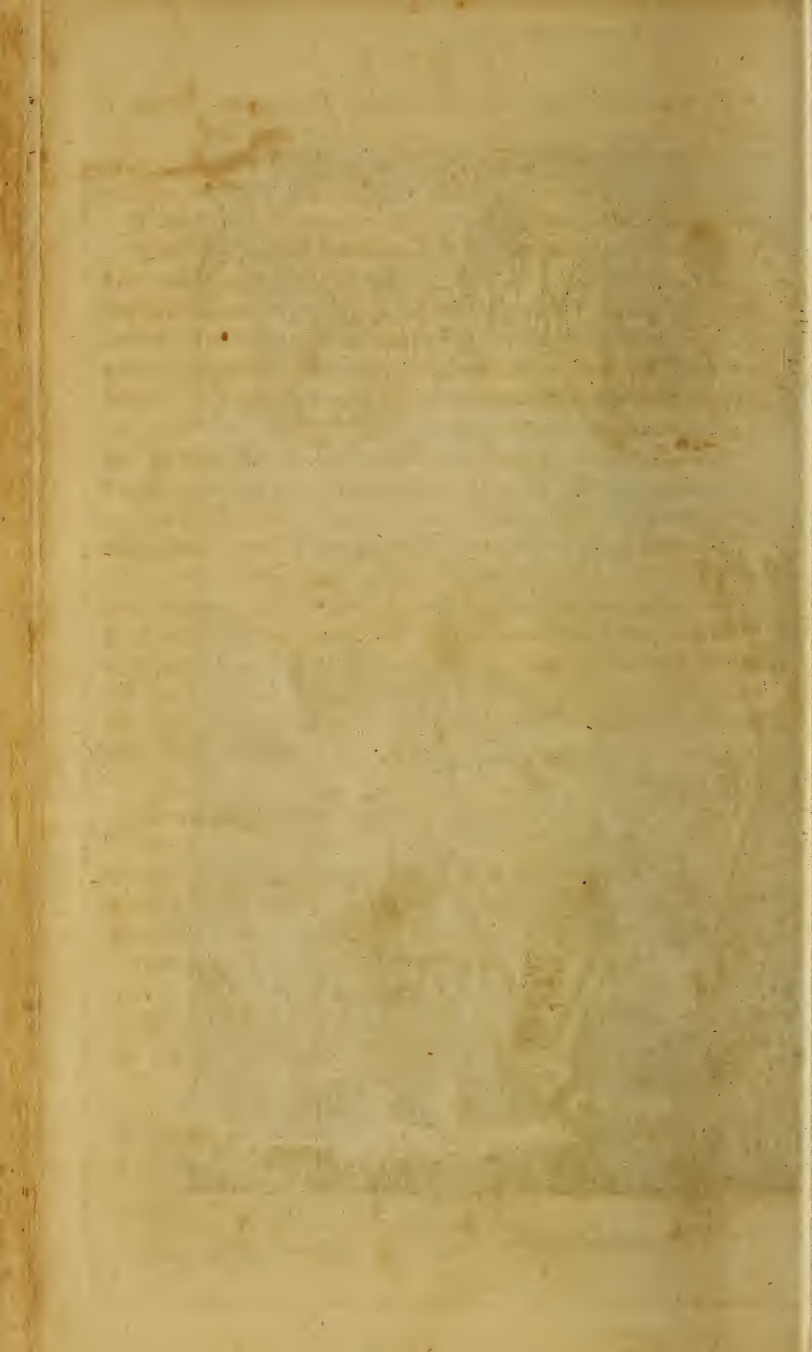
<sup>b</sup> *Nullum numen abest si sit prudentia; sed te  
 Nos facimus, Fortuna, Deam, cæloque locamus.*

Sat. 20.

Fortune is never worshipp'd by the wise;  
 But she, by fools set up, usurps the skies.

<sup>c</sup> Spart. in Severo. Gyr. synt. 15. <sup>d</sup> Plin. et Cic.





<sup>a</sup> *Fortuna Barbata*: she was called *Brevis*, or *Parva* in the same place.

She is also called *Cæca*, *blind*. Neither is she only, says <sup>b</sup> *Cicero*, blind herself, but she many times makes those blind that enjoy her.

In some inscriptions she is called <sup>c</sup> *Conservatrix*.

The prætor <sup>Q.</sup> *Fulvius Flaccus*, in *Spain*, when the last battle was fought with the *Celtiberi*, vowed a chapel to <sup>a</sup> *Fortuna Equestris*; because he in the battle commanded the bridles to be taken off the horses, that they might run upon the enemy with the greater force, and violence, by which he got the victory.

*Fors Fortuna*, or <sup>e</sup> *Fortis Fortuna*, was another of her names; and she was worshipped by those who lived without any art or care.

She had a chapel near the temple of *Venus*, where she was called <sup>f</sup> *Mascula* and <sup>g</sup> *Virilis*, *masculine*.

She was called <sup>h</sup> *Muliebris*, because the mother and the wife of *Coriolanus* saved the city of *Rome*. And when her image was consecrated in their presence, <sup>i</sup> it spoke these words twice: *Ladies, you have dedicated me as you should do.* <sup>k</sup> Yet it was not lawful for all matrons to touch this image, but for those only who had not been married twice.

*Mammosa*, either from her shape, or because she supplies us with plenty.

*Servius Tullus* dedicated a temple to *Fortuna Obsequens*, because she obeys the wishes of men. The same prince worshipped her, and built her chapels; where she was called *Primigenia*, <sup>l</sup> because both the city and the empire received their origin from her; also *Privata*, or <sup>m</sup> *Propria*, because she had a chapel in the court, which that prince used so familiarly, that she was thought to go down through a little window into his house.

<sup>a</sup> Plut. in Quæst.    <sup>b</sup> De Amicitia.    <sup>c</sup> Ap. Gyr. synt. 15  
<sup>d</sup> Vide Liv. l. 41, 42.    <sup>e</sup> Idem l. 27.    <sup>f</sup> Plutarch. de Fora  
Rom. m.    <sup>g</sup> Ovid. Fast. 4.    <sup>h</sup> Dion. l. 8.    <sup>i</sup> Rite me, Ma-  
tronæ, dedicatis. Aug. de Civ. Dei 4. Val. Max. l. 2.    <sup>k</sup> Serv.  
in Æn. 4.    <sup>l</sup> Plutarch.    <sup>m</sup> Ibid.

Her temple at *Præneste*, <sup>a</sup> from which she was called *Prænestina*, was more famous and notable than all the rest; because very true oracles were uttered there.

*Domitian* consecrated a chapel to <sup>b</sup> *Fortuna Redux*.

In ancient inscriptions she is named <sup>c</sup> *Stata*.

To <sup>d</sup> *Virgo Fortuna* the little coats of the young girls were presented.

Lastly, she was called <sup>e</sup> *Viscata*, or *Viscosa*, because we are caught by her, as birds are with birdlime; in which sense *Seneca* says, <sup>f</sup> *kindnesses are birdlime*.

#### SECT. IO. FEVER.

*FEBRIS*, *Fever*, had her altars and temples in the palace. <sup>g</sup> She was worshipped that she should not hurt: and for the same reason they worshipped all the other Gods and Goddesses of this kind.

*Fear* and *Paleness* were supposed to be Gods, <sup>h</sup> and worshipped by *Tullus Hostilius*; <sup>i</sup> when in the battle between the *Romans* and the *Veientes* it was told him, that the *Albans* had revolted, and the *Romans* grew afraid and pale: for in this doubtful conjecture, he vowed a temple to *Pallor* and *Pavor*.

The people of *Gadara* <sup>k</sup> made *Poverty* and *Art* Goddesses; because the first whets the wit for the discovery of the other.

*Necessity* and *Violence* had their chapel upon the *Acro-Corinthus*: but it was a crime to enter into it.

*M. Marcellus* dedicated a chapel to *Tempestas*, without the gate of *Capena*, after he had escaped a severe tempest in a voyage to the island of *Sicily*.

<sup>a</sup> Liv. l. 52. Sueton. in Domit. c. 15.    <sup>b</sup> Mart. l. 3.    <sup>c</sup> Ap. Gyrall.  
<sup>d</sup> Arnobius 2. adversus Gentes.    <sup>e</sup> Pinitarh. in Quæst.  
<sup>f</sup> Beneficia sunt viscosa. De Beneficiis.    <sup>g</sup> Cic. 3. de Nat. et 2 de Leg.  
<sup>h</sup> Aug. de Civ. Dei 4.    <sup>i</sup> Liv. l. 1.  
<sup>k</sup> Airrian apud Gyr. synt. 4.

## SECT. II. SILENCE.

BOTH the *Romans* and *Egyptians* worshipped the Gods and Goddesses of *Silence*. The *Latins* particularly worshipped <sup>a</sup> *Angeronia* and *Tacita*, whose image (they say) stood upon the altar of the Goddess *Volupia*, with its mouth tied up and sealed; <sup>b</sup> because they who endure their cares with silence and patience, do by that means procure to themselves the greatest pleasure.

The *Egyptians* worshipped *Harpocrates*, as the *God of Silence*, <sup>c</sup> after the death of *Osiris*. He was the son of *Isis*. They offered the first fruits of the lentils and pulse to him. They consecrated the tree *persea* to him; because the leaves of it were shaped like a tongue, and the fruit like a heart. He was painted naked, in the figure of a boy, crowned with an *Egyptian* mitre, which ended at the points as it were in two buds; he held in his left hand a horn of plenty, while a finger of his right hand was upon his lip, thereby commanding *silence*.

And therefore I say no more; neither can I better be silent, than when a God commands me to be so. How vain have I been, and troublesome to you, *Palæophilus*? I acknowledge my fault, and shall say no more for shame.

*P.* But I must not be silent; for, dear sir, your extraordinary civility to me, as well as your great merit, commands me at all times to speak and write of you with honour, to express my gratitude as much as I can that way, if I am not so able to do it in another.

<sup>a</sup> Macrob. Sat. Plut. in Numa. Plin. l. 3. <sup>b</sup> Quod, qui suos angores (unde Angeronia dicta est) æquo animo ferunt, perveniunt ad maximam voluptatem. <sup>c</sup> Epiph. 3. contra Hæreses.

# INDEX.

## A.

- ABEONA**, or *Adeona*, a guardian goddess to grown persons, 290
- Ablyrtus**, torn to pieces by his sister Medea, 273
- Achelous**, turns himself into a serpent; then into a bull, and is conquered by Hercules, 270
- Acheron**, one of the infernal rivers, 222
- Achilles**, his birth and education; invulnerable, save only in the foot, 294; hid by his mother to prevent his going to Troy, and discovered by Ulysses; kills Hector, and is himself killed by Paris, 295
- Acidalia**, a title of Venus, 101
- Aconitum**, wolfsbane, grew first out of the vomit of Cerberus, 269
- Actæon**, turned into a deer by Diana, and torn in pieces by his own dogs, 188
- Adonis**, the gallant of Venus, killed by a boar, 113; his blood turned into the flower called Anemone, 114
- Atrastæa**, the same with Nemesis, one of the goddesses of justice, 175
- Adcriptiti**, gods of lower rank and dignity, 6
- Æacus**, one of the infernal judges, 234
- Æcastor**, an oath, only used by women, 279
- Ædopol**, an oath, used both by men and women, 279
- Ægeon**, one of the giants, 236
- Ægeus**, drowns himself in the sea, which from him was afterward called the *Ægean sea*, 274
- Ægis**, the shield of Jupiter, 13
- Ægina**, debauched by Jupiter in the shape of fire, 15
- Æello**, one of the Harpies, 242
- Æolus**, the god of the winds, 147
- Æsculanius**, one of the gods of wealth, 311
- Æsculapius**, his birth, education, and wonderful skill in physic; he restores the dead to life, and Jupiter, on Pluto's complaint, strikes him dead with thunder, 284; he is worshipped as a god; his four children, 285
- Æson**, the father of Jason, when very old and decrepid, restored to youth by Medea, 273
- Æta**, the father of Medea, and king of Colchis, 272
- Ætbra**, the wife of Atlas, 290
- Ætnæus**, a title of Vulcan, 141
- Agamemnon**, chosen general against Troy, and at his return murdered by his wife Clytemnestra, 279
- Aganippeæ**, and *Aganippides*, common names of the Muses, 172 - Nymphs of Phœbus, 201
- Agelastus**, and *Agefilaus*, names of Pluto, 225
- Agenor**, a guardian goddess to adult persons, 259
- Aglaia**, one of the Graces, 113
- Agreus**, a name of Aristæus, 185
- Ajax**, kills himself, and his blood is turned into the violet, 297
- Aius Locutius**, a tutelæ god to adult persons, 261
- Albion**, a giant killed by Hercules, 270



INDEX.

- Alcides*, a name of Hercules, 265  
*Alciboe*, turned into a bat, 63  
*Alcmena*, deceived by Jupiter, who transformed himself into the shape of her husband Amphytrion, 15  
*Alecto*, one of the Furies, 231  
*Alectryon*, turned into a cock, 74  
*Alma*, and *Alnix*, titles of Ceres, 163  
*Almus*, and *Almus*, titles of Jupiter, 22  
*Alorus*, one of the giants that warred against heaven, 237  
*Alpheus*, attempts Diana, but is disappointed, 188  
*Amalthea's* horn, described, 13, 271  
*Amazons*, military women, described, 275; subdued by Hercules and Theseus, 276  
*Ambarvalia*, sacrifices offered to Ceres, 167  
*Ambrosia*, festivals in honour of Bacchus, 62—A daughter of Atlas, 324  
*Amica*, a name of Venus, 99  
*Ammon*, or *Hammon*, a name of Jupiter, 18  
*Amphion*, builds the walls of Thebes by the music of his harp; this fable explained, 293  
*Amphytrite*, the wife of Neptune, 208  
*Anadyomene*, a name of Venus, 101  
*Asclepias*, holy shields kept in the temple of Mars, 77  
*Andromeda*, delivered by Perseus from a sea-monster, 282  
*Angerona*, a tutelary goddess to adult persons, 260  
*Angerona*, a goddess of silence, 319  
*Antaeus*, a giant overcome by Hercules, 269  
*Anteros*, a name of Cupid, 112  
*Antevorta*, a tutelary goddess to women in labour, 257  
*Anibia*, a name of Juno, 82  
*Antiope*, debauched by Jupiter in the shape of a satyr, 15  
*Anubis*, an Egyptian god with a dog's head, 300  
*Anzides*, the Muses so called, 171  
*Apaturia*, festivals in honour of Bacchus, 62—A title of Venus, 100  
*Asphodelus*, a name of Venus, 101  
*Apis*, a god worshipped by the Egyptians in the shape of an ox, 300; a description of him, 303  
*Apollo*, his image, 27; his parentage 28; place of birth, admirable endowments, and memorable actions, 29; his several names, 33; what was meant by this fable, 38  
*Arachne*, turned into a spider by Minerva, 93  
*Ares*, Mars so called by the Greeks, 72  
*Areopogus*, Mars' hill so called, because Mars was there tried for incest and murder; capital crimes always tried there, 72  
*Areopagite*, judges of the greatest integrity, 72  
*Arethusa*, courted by Alpheus, and turned into a fountain whose water mixes with the river Alpheus in Sicily, 201  
*Argiva*, a name of Juno, 82  
*Argonautae*, Jason's companions, who went with him to fetch the golden fleece, 272  
*Argentinus*, a god of wealth, 313  
*Argus*, sent by Juno to keep Io, 80; is killed by Mercury, and turned by Juno into a peacock, 81  
*Ariadne*, in love with Theseus, and afterwards married to Bacchus, by whom her crown was made a constellation, 275

INDEX.

- Arion*, an admirable musician, cast into the sea, and carried safe to land by a dolphin, 293
- Aristæus*, a rural god, 185
- Armata*, a title of Venus, 100
- Art*, worshipped as a goddess, 318
- A'calaphus*, turned into an owl, 228
- Ascellia*, games in honour of Bacchus, 62
- Astarte*, a title of Venus, 100
- Asteria*, ravished and carried away by Jupiter, in the shape of an eagle, 16
- Asteropè*, a daughter of Atlas, 290
- Astræa*, the princess of justice, 174, 306
- Atalanta* and *Hippomenes*, unfortunate lovers, their story, 107
- Atamas*, murders his son Learchus, 213
- Athena*, a name of Minerva, 90
- Atlas*, sustains the heavens on his shoulders, 289; is turned into a stone by Perseus; his children; the meaning of this fable, 290
- Atræus*, kills and feeds upon his wife's children, 240
- Atræpos*, one of the Fates, 231
- Alys*, *Attes*, or *Attinus*, a favourite of Cybele, emasculates himself, and is turned into a pine, 158
- Alys*, the son of Cræsus, born dumb, and gains his speech by a fright, 158
- Avernus*, a lake on the borders of hell, 220
- Averruncus*, a tutelar god to adult persons, 261
- Augæas*, his stable contains three thousand oxen, and is cleaned in one day by Hercules, 268
- Avisusor*, a title of Priapus, 184
- Auræa*, a title of Fortune, 316
- Aurora*, her description, and descent, 120; carries Cephalus and Tithonus into heaven, 121
- Autolycus*, a notorious thief, 193

B.

- Baal*, a name of Jupiter, 18
- Babylon*, the walls of it, one of the seven wonders of the world, 42
- Bacchanalia*, festivals in honour of Bacchus, 63
- Bacchæ*, priestesses of Bacchus, 61; nymphs of Bacchus, 201
- Bacchus*, his image, 52; his birth, 53; his several names, 55; his exploits, 59; the sacrifices offered to him, 60; the historical meaning of this fable, 64; the moral sense of it, 66
- Balius*, one of the horses of Achilles, 242
- Barbata*, a title of Venus, 100; and of Fortune, 317
- Bassarides*, nymphs of Bacchus, 201
- Batus*, turned by Mercury into a stone called Index, 51
- Beel*, *Beelphegor*, *Beelzebub*, *Belzemen*, names of Jupiter, 18
- Belides*, the fifty daughters of Danaus, who killed their husbands on the wedding-night, 239; the punishment they suffer for it in hell, 240
- Bellerophon*, his admirable chastity exposes him to many dangers; he catches Pegasus, and on his back destroys the Chimera, for which Jobates gives him his daughter in marriage; this success makes him vain and insolent, for which Jupiter strikes him with madness, 283
- Bellerophon's* letters, those which any man carries to his own prejudice, 283

INDEX.

*Bellerus*, king of Corinth, killed by Bellerophon, 282  
*Bellica*, a pillar before the temple of Bellona, over which the herald threw a spear when he proclaimed war, 71  
*Bellona*, the goddess of war, 70  
*Bellonarii*, priests of Bellona, 70  
*Belus*, king of Assyria, the first to whom an idol was set up and worshipped, 3—A name of Jupiter, 18  
*Beneficium*, accounted a deity, 261  
*Berecynthia*, a title of Cybele, 154  
*Bergion*, a giant slain by Hercules, 270  
*Biblis*, falls in love with her brother Caunus, pines away for grief, and is turned into a fountain, 45  
*Biceps*, and *Bifrons*, names of Janus, 134  
*Biformis*, and *Bimater*, names of Bacchus, 56  
*Boar of Erymanthus*, tamed by Hercules, 267  
*Bolina*, courted by Apollo, 31; drowns herself, but is afterward made immortal, 32  
*Bona*, a title of Fortune, 316  
*Bona Dea*, a title of Cybele, 155  
*Bonus Damon*, or *Genius*, a title of Priapus, 185  
*Bonus Genius*, worshipped as a god, 350  
*Briareus*, one of the giants, 237  
*Bromis*, a title of Fortune, 317  
*Bromo*, a name of Hecate, or Diana, 192  
*Briæu*, and *Bromius*, names of Bacchus, 56  
*Bromartis*, made a goddess by Diana, 192  
*Brontaios*, a title of Jupiter, 23  
*Buna*, a name of Bacchus, 62  
*Brumalia*, festivals in honour of Bacchus, 62

*Bubastis*, a name of Hecate, or Diana, 192  
*Bubona*, a deity presiding over oxen, 204  
*Bgenes*, a name of Bacchus, 56  
*Bull*, of a great size, tamed by Hercules, 268  
*Bulla*, a golden ornament worn about the necks of the Roman youths, 251  
*Buræa*, a name of Juno, 82  
*Busiris*, a tyrant that offered human sacrifices to his father Neptune, sacrificed by Hercules, 269

C.

*Cabiri*, or *Caberi*, priests of Cybele, 160  
*Cabalinus Fons*, the horse-fountain, 282  
*Cacus*, a son of Vulcan, and a most notorious robber, 143; killed by Hercules, 143, 270  
*Cadmus* banished, builds the city of Thebes, and sows the teeth of a serpent in the ground from which armed men spring up, 163; he and his wife Harmonie are turned into serpents, 17; the meaning of this fable, 17  
*Caduceus*, the wand of Mercury, 50  
*Cæca*, a title of Fortune, 317  
*Cæculus*, a robber, Vulcan's son, 144  
*Cænis*, a woman that turned herself into a man, 212  
*Calentaris*, and *Caprotina*, names of Juno, 82  
*Calisto*, debauched by Jupiter under the shape of Diana, turned into a bear, and made a constellation, 15  
*Calliope*, one of the Muses, 169  
*Calumny*, worshipped as a goddess, 313.

INDEX.

- Calva*, a title of Venus, 100  
*Cambyfes*, wounds Apis with his sword, 303  
*Camillus*, *Casmillus*, or *Cadmillus*, a name of Mercury, 48  
*Camili*, and *Camilia*, all boys and girls under age so called, 48  
*Camæna*, a tutelar goddess to young persons, 291  
*Canephoria*, sacrifices offered to Bacchus, or Diana, 61  
*Canes*, a name of the Furies, 231  
*Canopus*, an Egyptian god, fights with Ignis, a god of the Chaldeans, and vanquishes him, 214  
*Cantharus*, the name of Silenus' jug, 182  
*Capitolinus*, a title of Jupiter, 18  
*Cardua*, a domestic goddess, 248  
*Carmenta*, the same with Themis, 173—Another, a famous prophetess of Rome, 174; and a tutelar goddess to infants, 258  
*Carna*, or *Carnea*, a tutelar goddess to infants, 259  
*Cassiope*, or *Cassiopeia*, made a constellation, 282  
*Castalides*, the Muses so called, 172  
*Castor* and *Pollux*, twins, their birth, 277; their actions; they share immortality between them; are made the constellation Gemini, 278  
*Catius*, a tutelar god to adult persons, 261  
*Celano*, a daughter of Atlas, 290  
*Celeno*, one of the Harpies, 242  
*Celestial Gods*, thote of the highest dignity, 6  
*Celestial Nymphs*, their offices, 199  
*Centaur*s, half men and half horses, 241; overcome by Theseus, 275  
*Centipeda*, a title of Jupiter, 22  
*Cephalus*, carried into heaven by Aurora, who sends him back to his wife Procris, and he kills her unawares, 121  
*Ceraunius*, a title of Jupiter, 20  
*Cerberus*, a dog with three heads, 223; conquered and brought up from hell by Hercules, 268  
*Cerealia*, sacrifices offered to Ceres, 166  
*Ceres*, her image, 160; the useful arts she taught men, 162; the sacrifices to her honour, 166  
*Chalcea*, festivals in honour of Vulcan, 141  
*Charities*, the three Graces, 113  
*Charybdis*, a ravenous woman turned into a gulf, 217; the meaning of this fable, 218  
*Charon*, the ferryman of hell, 221  
*Chastity*, worshipped as a goddess, 307  
*Chimæra*, a strange monster, killed by Bellerophon, 243, 283; the meaning of this fable, 283  
*Chione*, has twins by Apollo and Mercury; contemns Diana's beauty, and is therefore shot through the tongue, 193  
*Chiron*, a centaur, his excellent skill in physic, and teaches the art to Æsculapius; appointed tutor to Achilles, and instructs Hercules in astronomy; wounded by one of Hercules' arrows, and made the constellation Sagittarius, 286  
*Chloris*, married to Zephyrus, 196  
*Cinxia*, a name of Juno, 83  
*Circe*, a famous sorceress, banished for poisoning her husband; falls in love with Glaucus, and turns her rival Scylla into a sea-monster; entertains Ulysses, and turns his companions into beasts, but restores them to their former shapes, 45; the meaning of this fable, 45

## INDEX.

- Cithærides*, or *Cithæriades*, the Muses so called, 171
- Cithæronia*, a name of Juno, 82
- Claviger*, a title of Janus, 135
- Clemency*, worshipped as a goddess, 327
- Clio*, one of the Muses, 169
- Clitho*, one of the Fates, 230
- Clowns* of Lycia, turned into frogs by Latona, 119
- Cluacina*, a name of *Venus*, 100
- Clusius*, or *Clausius*, a name of Janus, 137
- Clitemnestra*, kills her husband Agamemnon, and is killed by her son Orestes, 279
- Clytie*, turned into a sunflower, 32
- Clytus*, deflowered by Jupiter in the shape of an ant 15
- Cocytus*, one of the infernal rivers, 222
- Collina*, the goddess of the hills, 204
- Colossus* of Rhodes, one of the seven wonders of the world, 41
- Comptalii*, *Comptaria*, or *Comptualia*, games in honour of the domestic gods, 250
- Comptici*, domestic gods, 249
- Concord*, worshipped as a goddess, 347
- Conjentes*, superior gods, 6—Domestic gods, 249
- Conervator*, a title of Jupiter, 73
- Conservatrix*, a title of Fortune, 317
- Conualia*, games in honour of Neptune, 209
- Consus*, a name of Neptune. 209—A tutelary goddess to adult persons 261
- Consumety*, worshipped as a goddess, 313
- Coronis*, a daughter of Atlas, 290
- Corvina*, the same with the *Tripes* in the temple of Apollo, 36
- Corybantes*, priests of Cybele, 159
- Cronia*, festivals in honour of Saturn, 129
- Cunia*, a tutelary goddess to infants, 258
- Cupid*, his descent; two different Cupids mentioned by the poets, 111; his mighty power 112
- Curetes*, priests of Cybele, 159
- Curis*, or *Curitis*, a name of Juno, 83
- Custis*, a title of Jupiter, 19
- Cybele*, her image, 153; her names, 154; her sacrifices, 158; her priests, 159
- Cyclops*, the servants of Vulcan, 142; destroyed by Apollo, 30
- Cyllenius*, or *Cyllius*, a name of Mercury, 52
- Cynthius*, a title of Apollo, 34
- Cyparissus*, a beautiful youth turned into a cypress-tree, 31, 180
- Cypis*, *Cypria*, *Cyprogenia*, *Cyberis*, and *Cyberæa*, names of Venus, 100
- Cyrus*' palace, one of the seven wonders of the world, 43

### D.

- Dædalus*, a famous artificer, his inventions; is shut up in a labyrinth, but flies out of it with artificial wings, 46
- Dæmon Bonus*, a name of Bacchus, 56
- Danae*, corrupted by Jupiter, in the form of a golden shower, 14, 281; beloved by king Polydestes, who educates her son Perseus, 281
- Danaides*, the fifty daughters of Danaus, who killed their husbands on the wedding night, 239
- Daphne*, turned into a laurel, 31
- Dea Syria*, a title of Venus, 100
- Death*, a goddess not worshipped, 233

## INDEX.

- Decima*, one of the Fates 231
- Deianira*, the wife of Hercules, occasions his death, 271
- Delius*, *Delphicus*, and *Delphinus*, names of Apollo, 34
- Delos*, at first a woman, then a floating island, afterward a fixed one called also Ortygia, 117
- Despoina*, a title of Proserpine, 227
- Deucalion*, king of Thessaly, restores the race of mankind destroyed by a deluge, 288; the meaning of this fable, 289
- Deverra*, a tutelar goddess to breeding women, 256
- Diana*, her image, 187; the same with the Moon, 188; her names and offices, 189; her temple at Ephesus, one of the seven wonders of the world, 42—One of the nuptial goddesses, 255—A tutelar goddess to women in labour, 257
- Diana Taurica*, a goddess to whom men and women were offered in sacrifice, 280
- Diſſynna*, a name of Diana, 192
- Didymæus*, a name of Apollo, 34
- Diespiter*, a name of Jupiter, 21
- Dii Consentes*, superior deities, 6
- Dii Minorum Gentium*, subordinate deities, 6, 238
- Dii Indigetes* and *Adscriptitii*, gods that once were men, 263
- Dindymene*, or *Dindyme*, a name of Cybele, 154
- Diomedes*, a tyrant of Thrace, subdued by Hercules, and given for food to his horses, 258
- Dionysia*, festivals in honour of Bacchus, 63
- Dionysus*, *Dionysus*, and *Dithyrambus*, names of Bacchus, 56, 57
- Diræ*, a name of the Furies, 231
- Dis*, a name of Pluto, 224
- Discord*, worshipped as a goddess, 314
- Dodona's grove*, described, 19
- Dodonæus*, a name of Jupiter, 19
- Dolius*, a name of Mercury, 52
- Domiducus*, and *Domitius*, nuptial gods, 255
- Domina*, a title of Proserpine, 227
- Doris*, a nymph of the sea, 200
- Dreams*, by what ways they are conveyed to men, 234
- Druidæ*, priests among the Gauls, 200
- Dryades*, nymphs of the woods, 200
- Duellona*, a name of Bellona, 70

### E.

- Echo*, debauched by Pan, 179; pines away for love of Narcissus, and her bones turned into stones, 202
- Educa*, or *Edusa*, a tutelar goddess to infants, 259
- Egeria*, a title of Juno, 84—A tutelar goddess to women in labour, 257
- Eletra*, a daughter of Atlas, 290
- Elicius*, a name of Jupiter, 19
- Eleus*, *Eleleus*, and *Eleutherios*, names of Bacchus, 57, 58
- Eloides*, nymphs of Bacchus, 201
- Eleusinia*, a name of Ceres; sacrifices to Ceres, and to Proserpine, 166
- Elysium*, described, 246
- Empusæ*, Gorgons, described, 242
- Endymion*, a gallant to Luna, 191
- Envy*, worshipped as a goddess, 312
- Evayalius*, a title of Mars, 73
- Ephalies*, one of the giants, 237
- Epiteneæ*, sacrifices offered to Bacchus, 61
- Epistrophia*, a name of Venus, 103
- Equestris*, a title of Fortune, 317

INDEX.

- Erato*, one of the muses, 170  
*Ergatis*, a name of Minerva, 92  
*Erichthonius*, *Erichtheus*, or *Erichthonicus*, a son of Vulcan, and the inventor of chariots, 141  
*Erinnys*, a name of the Furies, 232  
*Erisichthon*, punished with perpetual hunger, so that he devours his own flesh, 165  
*Eros*, a name of Cupid, 111  
*Erycina*, a name of Venus, 101  
*Eteocles* and *Polynices*, brothers that hated and killed each other; on the same funeral pile burnt, and the flame divides, 245  
*Eudora*, a daughter of Atlas, 290  
*Evius*, *Evous*, *Evan*, and *Euchius*, names of Bacchus, 57  
*Eumenides*, a name of the Furies, 231  
*Euphrosyne*, one of the Graces, 113  
*Europa*, carried away by Jupiter in the shape of a bull, 16  
*Euryale*, one of the Gorgons, 242  
*Euterpe*, or *Euterpsia*, one of the Muses, 170
- F.
- Fabaria*, the calends of June, 259  
*Fabulinus*, a tutelar goddess to infants, 259  
*Faith*, worshipped as a goddess, 305  
*Fame*, worshipped as a goddess, 315  
*Fascelis*, a title of Diana Taurica, 280  
*Fascinum*, a name of Priapus, 185  
*Fates*, a description of the three, 230; their offices, 231  
*Fatua*, and *Fauna*, names of Cybele, 155  
*Fauns*, nearly the same as satyrs, rural gods, 183  
*Faunus*, or *Fatuellus*, the husband of *Fauna*, or *Fatuella*, both were skilled in prophecy, 183  
*Fear*, worshipped as a god, 318  
*Fever*, worshipped as a goddess, 318  
*Februus*, a name of Pluto, 225  
*Februa*, sacrifices of purification, 84, 225—One of the nuptial goddesses, 256  
*Februalis*, *Februata*, and *Februa*, or *Februla*, titles of Juno, 84  
*Ferculus*, a domestic god, 248  
*Feretrius*, a name of Jupiter, 19  
*Feronia*, a goddess of the woods, 197  
*Ferula*, the walking-staff of Silenus, 182  
*Fessonia*, a tutelar goddess to adult persons, 260  
*Fidelity*, worshipped as a goddess, 310  
*Flamen Pomonalis*, a priest that only serves Pomona, 198  
*Flora*, the goddess of flowers, 196—One of the goddesses of corn, 205  
*Florales*, or *Floralia*, feasts in honour of Flora, 196  
*Fluonia*, a title of Juno, 84  
*Fluviales*, nymphs of the rivers, 200  
*Fons Caballinus*, the Muses' fountain, 282  
*Fornax*, a goddess of corn, 206  
*Fortune*, worshipped as a goddess, 316  
*Fors*, or *Fortis*, a title of Fortune, 317  
*Fraud*, worshipped as a goddess, 314  
*Fulminator*, and *Fulgens*, names of Jupiter, 20, 23  
*Funeral Deities*, 262  
*Furies*, a description of the three, 231; their office, 232; what is meant by this table, 232  
*Fury*, worshipped as a goddess, 314

INDEX.

G.

- Galanthis*, turned into a weasel, 269  
*Galaxia*, the milky-way in the heavens, why so called, 47, 265  
*Galli*, the priests of Cybele, their mad behaviour, 154; the reason of their name, and their offices, 157, 159  
*Ganymede*, carried from Mount Ida to heaven by Jupiter, in the shape of an eagle, 15  
*Gates*, in the palace of Somnus, through which false and true visions came to mankind, 233  
*Gemini*, one of the constellations in heaven, the same with Castor and Pollux, 278  
*Genitor*, a name of Jupiter, 20  
*Genii*, the guardian angels of men, sometimes the same with the Lares, and with the Dæmons, 252; their images, and the sacrifices offered to them, 253; their offices, 254  
*Geryon*, a monster with three bodies, 241; overcome by Hercules, 268  
*Giants*, their descent, 235; endeavour to depose Jupiter, but are destroyed by him, 236  
*Glaucopis*, a name of Minerva, 94  
*Glaucus*, a fisherman, made a sea god, 213  
*Gnossis*, a title of Ariadne, 275  
*Golden Age*, described, 127  
*Golden fleece*, described, 272  
*Gorgons*, their names and description, 242  
*Graces*, three sisters, their descent and description, 113  
*Grace cup*, filled with wine and water, and drank off to the Bonus Genius, 311  
*Gradivus*, a title of Mars, 73

- Gragus*, and *Grapsias*, names of Jupiter, 20  
*Greek Letters*, by whom invented, 17

H.

- Hades*, a name of Pluto, 225  
*Hæres Martia*, a tutelar goddess to adult persons, 261  
*Halcjone*, a daughter of Atlas, 290  
*Hamadryades*, nymphs of the woods, 200  
*Harpies*, their names and description, 242  
*Harpocrates*, the god of silence, 319  
*Health*, worshipped as a goddess, 310  
*Hebe*, the goddess of youth, her birth; made cupbearer to Jupiter; but for an unlucky fall is turned out of her office, 88  
*Hecate*, why Diana was called by this name, 189, 191  
*Helena*, the most beautiful virgin in the world, runs away with Paris; after his death marries his brother Deiphobus, and then betrays him to Menelaus, 110  
*Helicon*, the Muses' mount, 282  
*Heliconites*, or *Heliconiades*, the Muses so called, 171  
*Heli*, described, 219  
*Helle*, drowned in that sea which from her is since called the Hellespont, 272  
*Hellepontiacus*, a title of Priapus, 184  
*Heraia*, sacrifices offered to Juno, 82  
*Hercules*, his birth, 264; his names, 265; his labours, 266; his death, 271  
*Hercule*, *Hrcle*, or *Hrcules*, an oath, taken only by men, 279  
*Hermæ*, statues of Mercury set up for the direction of travellers, 51



INDEX.

- Hermaphroditus* and *Salmacis*, made into one person, called a *Hermaphrodite*, 50
- Hermathenæ*, images used among the Romans, 52
- Hermes*, a name of Mercury, 48
- Hermione*, a tutelar deity, 74—  
The daughter of Menelaus, promised to Orestes, but married to Pylhus, 279
- Hesione*, the daughter of king Laomedon, delivered from a sea-monster by Hercules, 270
- Hesper*, or *Hesperugo*, the evening star, 292
- Hesperus*, the brother of Atlas, turned into a star, 292
- Hesperides*, the three daughters of Hesperus, in whose garden were golden apples, guarded by a dragon, which Hercules kills, and takes away the fruit, 268, 292
- Hind*, with brazen feet and golden horns, hunted and caught by Hercules, 267
- Hippius*, and *Hippodromus*, names of Neptune, 209
- Hippocampi*, the horses of Neptune's chariot, 209
- Hippocrene*, the Muses' fountain, 282
- Hippocrenides*, the Muses so called, 171
- Hippolyte*, queen of the Amazons, married to Theseus, 276
- Hippolytus*, the son of Theseus, his exemplary chastity; is killed by a fall from his chariot, and restored to life by Æsculapius, 276
- Hippomenes* and *Atalana*, unfortunate lovers, their story, 107
- Hippona*, a goddess presiding over horses and stables, 204
- Hipponus*, the first name of Belerophon, 282
- Hippotades*, a name of Æolus, 147
- Hirsyphile*, queen of Lemnos, has twins by Jason, 272
- Hircus*, the reputed father of Orion, 298
- Homæus*, a name of Jupiter, 20
- Honorius*, a tutelar god to adult persons, 261
- Honour*, worshipped as a god, 305
- Hope*, found at the bottom of Pandora's box, 142, 287, 306; worshipped as a goddess, 306
- Hyposmia*, a title of Juno, 84
- Hyposmius*, a title of Jupiter, 84
- Hra*, or *Horta*, a tutelar goddess to adult persons, 260
- Horæ*, or *Hurs*, their descent and offices, 41
- Hortefis*, a title of Venus, 101
- Horus*, a name of the Sun, 40
- Hostina*, a goddess of corn, 205
- Hycinthus*, killed by Apollo with a quail, 30
- Hyades*, seven of Atlas' daughters, 290; why they were called by this name, 291
- Hyas*, the son of Atlas, devoured by a lion, 291
- Hydra*, a monstrous serpent, killed by Hercules, 267
- Hycia*, or *Sanitas*, a daughter of Æsculapius, 285
- Hylas*, a favourite of Hercules, 270
- Hymeneus*, the god of marriage, 111

I.

- Iacchus*, a name of Bacchus, 57
- Jari*, a place at Rome, where usurers met, 134
- Janitor*, a title of Janus, 135
- Ianthe*, the wife of Iphis, 302
- Janus*, his image, 133; his names

- and actions, 134; in all sacrifices, prayers are first offered to him, 136; his temple open in time of war, but shut in time of peace, 137; the meaning of this fable, 139—A tutelar god to new-born infants, 258
- Jaso*, a daughter of Æsculapius, 285
- Jason*, makes an expedition to fetch the golden fleece, and debauches the queen of Lemnos, 272; gains the fleece by the assistance of Medea, whom he marries, but afterward forsakes her, and marries Creusa, 273
- Icarus*, flies with artificial wings, but the sun melts them, so that he falls into the sea, and is drowned, 46
- Idæa Mater*, a name of Cybele, 156
- Idæi Dactyli*, priests of Cybele, 160
- Idalia*, a name of Venus, 101
- Idolatry*, whence it had its rise, 2; where it was first exercised, 3
- Ignis*, a god of the Chaldeans, fights with the Egyptian god Canopus, and is vanquished, 214
- Imperator*, a name of Jupiter, 20
- Impudence*, worshipped as a goddess, 313
- Inachis*, a name of Isis, 301
- Incubus*, and *Inuus*, names of Pan, 176
- Indigetes*, gods of an inferior rank and dignity, 7
- Ino*, a sea goddess, 213—A nuptial goddess, 256
- Intercidona*, a tutelar goddess to breeding women, 256
- Interduca*, a title of Juno, 84
- Io*, Jupiter's intrigue with her, and by him turned into a cow, 80; after her death worshipped by the Egyptians, and called Isis, 81, 300
- I laus*, assists Hercules, for which, when become old, he is restored to youth again, 267
- Iole*, beloved by Hercules 271
- Ipbiclus*, twin brother to Hercules, 264
- Iphigenia*, carried to be sacrificed to Diana Taurica, but is spared, and made her priestess, 280
- Iphis*, a beautiful virgin, turned into a man, 301; marries Ianthe, 302
- Iris*, the servant of Juno, her parentage and offices, 78; never sent but to promote strife and dissention, 79
- Iringes*, the daughter of Pan, 179
- Isis*, a goddess worshipped by the Egyptians, 81, 301
- Judges* of hell, their names and characters, 234
- Juga*, a title of Juno, 84
- Jugatinus*, a nuptial god, 255
- Juno*, violated by Jupiter in the shape of a crow, 14; her image, and parentage, 78; her children, and disposition, 80; her several names, 82 the signification of this fable, 86
- Juno Inferna*, a name of Proserpine, 227
- Juno Lucina*, a tutelar goddess to women in labour, 257
- Juno Perfecta*, or *Adulta*, a nuptial goddess, 255
- Junones*, the guardian angels of women, 86
- Junonius*, a title of Janus, 135
- Jupiter*, many of them, and of different parentage, but the most famous the son of Saturn; where born, and by whom educated, 12; his image, 10; his war with the giants, 13; his shameful debaucheries, 14; his names, 18; his statue at Olympia, one

INDEX.

- of the seven wonders of the world, 42; the signification of this fable, 24
- Jupiter Secundus*, a name of Neptune, 226
- Jupiter Tertius, Infernus, Stygius*, names of Pluto, 26
- Jupiter Perfectus*, or *Adultus*, a nuptial god, 255
- Justice*, worshipped as a goddess, 306
- Juventus*, or *Juventas*, a tutelar goddess to youths, 259
- Ixion*, kills his sister 238; attempts to ravish Juno, and begets the Centaurs; his punishment in hell, 239
- L.
- Labyrinth*, made by Dædalus, 45
- Lachesis*, one of the Fates, 231
- Lacinia*, a title of Juno, 84
- Lactura*, or *Lactucina*, a goddess of corn, 205
- Lamia*, Gorgons, described, 242
- Laomedon*, king of Troy, breaks the promise he had made, for which Hercules destroys Troy, 270
- Lapis*, or *Lapideus*, a title of Jupiter, 20
- Lares*, domestic gods, worshipped in the roads and streets, 250
- Lararium*, the place where the Lares were worshipped, 251
- Lateranus*, a domestic god, 254
- Latialis*, a title of Jupiter, 20
- Latium*, and *Latini*, Italy and Italians, so called, 126
- Latoia*, defloured by Jupiter, and has Apollo and Diana by him, 117; punishes Niobe, for her pride, 118; turns the clowns of Lycia into frogs, 119
- Laverna*, the goddess of thieves, 261
- Lautia*, a name for presents made to strangers, 24
- Learchus*, killed by his father Athamas, 213
- Leda*, abused by Jupiter in the shape of a swan, 15; the children she had by him, 277
- Lenæus*, a name of Bacchus, 58 — The month of January so called, 62
- Lethe*, a river of hell, 247
- Lewana*, a tutelar goddess to newborn infants, 258
- Leucosia*, one of the Syrens, 215
- Leucothea*, the same with Ino, 213, 256
- Leucothoe*, buried alive for her incontinence, and turned into a tree, bearing frankincense, 32
- Liber*, and *Liber Pater*, names of Bacchus, 58
- Libera*, a name of Proserpine, 227
- Liberty*, worshipped as a goddess, 310
- Libitina*, the goddess of funerals; also a name for the grave itself, 262
- Libitinarum*, officers that buried the dead, 262
- Ligæa*, one of the Syrens, 215
- Limnades*, nymphs of the lakes and ponds, 200
- Limoniades*, nymphs of the meadows and fields, 200
- Linigera*, a title of Isis, 301
- Lisso*, by some accounted a fourth Fury, 232
- Lucetius*, a title of Jupiter, 21
- Lucifer*, the morning star, 292
- Lucilia*, a title of Juno, 84
- Lucina*, a name of Juno, 84; and of Diana, 192
- Luna*, why Diana was called by this name, 189, 190
- Lupercus*, a name of Pan, 176
- Lupercalia*, festivals in honour of Pan, 177
- Luperci*, the priests of Pan, 177
- Lycæus*, a name of Bacchus, 58

INDEX.

- Lycaon*, king of Arcadia, turned into a wolf for his monstrous impiety, 14
- Lyceus*, a name of Bacchus, 58; and of Pan, 176
- Lycian cows*, turned into frogs by Latona, 119
- Lycurgus*, cuts off his own legs, 64
- Lygdus*, the father of Iphis, 301
- M.
- Maenades*, female companions of Bacchus, 55
- Machaon*, a son of Æsculapius, 285
- Maia*, a daughter of Atlas, 290
- Mala*, a title of Fortune, 316
- Mammosa*, a title of Ceres, 163; and of Fortune, 317
- Manageneta*, a tutelar goddess to women in labour, 258
- Manes*, the same with Genii, 254
- Manturna*, a nuptial goddess, 255
- Marina*, a name of Venus, 101
- Marine Gods*, 207
- Marine Nymphs*, 200
- Mars*, his image, 69; his descent, 71; his names, 72; his adultery with Venus, 74; the story of his son Tereus, 75; sacrifices offered to him, 77
- Marsyas*, challenges Apollo in music, is overcome by him, and turned into a river, 32
- Martius*, a title of Jupiter, 21
- Mascula*, a title of Fortune, 317
- Matura*, a goddess of corn, 205
- Matua*, a nuptial goddess, 256
- Mavors*, a name of Mars, 72
- Mausolus' tomb*, one of the seven wonders of the world, 42
- Medea*, a sorceress, the wife of Jason, her exploits, 273
- Meditrina*, a tutelar goddess to adult persons, whose sacrifices are called *Meditrinalia*, 260
- Medusa*, debauched by Neptune, and her hair changed into snakes, 91—One of the Gorgons, 242; her head fixed on Minerva's shield, 87
- Megara* one of the Furies, 231
- Mehercules*, or *Mehercule*, an oath, used only by men, 279
- Melanis*, or *Melænis*, a name of Venus, 101
- Meleager*, his adventures, 194
- Melia*, nymphs of the fields, 200
- Melicerta*, made a sea god, 213
- Melius*, a name of Hercules, 268
- Mellona*, the goddess of honey, 206
- Melpomene*, one of the Muses, 170
- Memnon*, killed by Achilles in a duel; the place where he fell is turned into a fountain, and his body into a bird; his statue utters musical sounds, 122
- Mena*, a nuptial goddess, 256
- Mentha*, Pluto's mistress, turned into mint, 229
- Mercury*, his image, parentage, offices, and qualities, 47; his actions, 57
- Mercy*, worshipped as a goddess, 207
- Meretrix*, a name of Venus, 102
- Merope*, a daughter of Atlas, 290; married to Siphus, 291
- Metra*, *Mestra*, or *Mestre*, the daughter of Emicthon, who could transform herself into any shape, 211
- Metroa*, sacrifices offered to Cybele, 155
- Midas*, gives an unjust sentence against Apollo, for which his ears are turned into the ears of an ass, 33; his covetousness proves his ruin, 60
- Migonitis*, a title of Venus, 102
- Milky way*, in the heavens, how made, 47, 265

INDEX.

*Mimallones*, female attendants on Bacchus, 56  
*Minerva*, her birth, 88; her image, 87; her contention with Neptune about naming Athens, 88; her names, 89; the meaning of this fabie, 91  
*Minos*, one of the infernal judges, 234  
*Minotaur*, described, 45; overcome by Theseus, 274  
*Minuscularii*, gods of an inferior rank and dignity, 7  
*Minuti*, gods of the lowest order and rank, 7  
*Mirth*, worshipped as a goddess, 311  
*Miscellanei*, gods of the lowest rank and degree, 7  
*Mithra*, a name of the Sun, 40  
*Momus*, his descent, and censorious disposition, 149  
*Moneta*, a title of Juno, 85  
*Money*, worshipped as a goddess, 311  
*Moses*, thought to be the same with Bacchus, 64  
*Morpheus*, the servant of Somnus, he brings to people their dreams, 234  
*Mors*, the goddess of death, 233  
*Morta*, one of the Fates, 231  
*Muciber*, or *Mucifer*, a name of Vulcan, 141  
*Murcia*, a name of Venus, 102  
 —A tutelar goddess to adult persons, 260  
*Muscavius*, a title of Jupiter, 21  
*Muses*, their birth and character, 168; their names, 169; their number, 172  
*Musica*, a title of Minerva, 93  
*Mutinus*, a nuptial god, 255  
*Myrmidones*, men made from ants, by Jupiter, 234  
*Myrrha*, commits incest with her father, and is turned into a tree, 104

N.

*Naiades*, or *Naiides*, priestesses of Bacchus, 61—Nymphs of the fountains, 200  
*Napææ*, nymphs of the groves and vallies, 200  
*Narcissus*, falls in love with his own image, 203; pines away, and is turned into a Jасfolil, 204  
*Nascio*, or *Natio*, a tutelar goddess to infants, 288  
*Nebrodis*, a name of Bacchus, 64  
*Necessity* worshipped as a goddess, 318  
*Nemean Lion*, killed by Hercules, 267  
*Nemesis*, a goddess of justice, violated by Jupiter in the shape of a goose, 175  
*Neptune*, his name and descent, 207; his actions, 208; his children, 210  
*Nereus*, a sea god, 200—A famous prophet, 213  
*Nereides*, or *Nerinae*, sea nymphs, 200, 213  
*Nerio*, or *Nerione*, the wife of Mars, 71  
*Nessus*, the centaur, killed by Hercules, 271  
*Nephorus*, a title of Jupiter, 21  
*Night*, worshipped as goddess, 233  
*Nimrod*, supposed to be the same with Bacchus, 64  
*Ninus* king of Assyria, the first idolator, 3  
*Niobe*, ruined by her pride and self conceit, 118; stupified with grief for the loss of all her children, and turned into a stone, 119  
*Nisus*, turned into a sparrowhawk, 217  
*Nixii Dii*, tutelar deities to women in labour, 258  
*Nodusus*, or *Nodotus*, a god of corn, 205

INDEX.

- Nomius*, a name of Apollo, 28, 35; and of Aristæus, 185  
*Nona*, one of the Fates, 231  
*Novensiles*, gods brought to Rome by the Sabines, 7  
*Nox*, the most ancient of all the deities, 233  
*Nubigenæ*, the Centaurs so called, 240  
*Numeraria*, a tutelar goddess to adult persons, 260  
*Nundina*, a tutelar goddess to infants, 259  
*Nuptialis*, a title of Juno, 85  
*Nyctilius*, a name of Bacchus, 58  
*Nyctimene*, commits incest with her father, and is turned into an owl, 103  
*Nymphagetes*, a name of Neptune, 201  
*Nymphs*, celestial, terrestrial, and marine, 199  
*Nysæus*, a name of Bacchus, 58
- O.
- Obsequens*, a title of Fortune, 317  
*Occator*, the god of harrowing, 204  
*Oceaniæ*, and *Oceanitides*, sea nymphs, 200  
*Oceanus*, a sea god, 213  
*Ocyete*, one of the Harpies, 242  
*Oedipus*, explains the riddle of Sphinx, 244; kills his father, marries his mother, falls distracted, and tears out his own eyes, 245  
*Olympius*, a name of Jupiter, 22  
*Omphale*, queen of Lydia, makes Hercules spin, 271  
*Opertus*, a name of Pluto, 136  
*Opertum*, the place where Cybele's sacrifices, called *Opertanea*, were offered up, 156  
*Opigena*, a title of Juno, 85  
*Opis*, a name of Diana, 192—A tutelar goddess to new-born infants, 258  
*Opitulus*, or *Opitulator*, a name of Jupiter, 22  
*Ops*, a name of Cybele, 154  
*Orbona*, a tutelar goddess to adult persons, 260  
*Orcus*, a name of Pluto, 225  
*Oreades*, or *Orestiades*, nymphs of the mountains, 201  
*Orestes*, kills his mother Clytemnestra and her gallant Ægisthus, also Pyrrhus, for marrying his sweetheart Hermione, 279  
*Orgia*, feasts of Bacchus, 63—Sacrifices to Cybele, 157  
*Orion*, his strange birth, 298; killed for his arrogance by a scorpion, and made a constellation, 299  
*Orpheus*, his parentage, and amazing skill in music, 292; he overcomes the Syrens, 215; obtains Eurydice, his wife, from hell, but loses her again; resolves never more to marry, for which he is torn in pieces; his harp made a constellation, 293; the meaning of this fable, 216, 293  
*Ortygia*, the island Delos called by that name, 117  
*Oscilla*, small images of Bacchus, hung on trees while his festivals were solemnizing, 62  
*Oscophoria*, sacrifices to Bacchus, 61  
*Ostris*, king of the Argives, quits his kingdom, and travels into Egypt, where he marries Io, 299; killed by his brother Typhon, 300; the same with Apis and Serapis, and also thought to be the Sun, 300  
*Offilago*, a tutelar goddess to infants, 259  
*Othus*, one of the giants that warred against heaven, 237  
*Ouragus*, a name of Pluto, 225

INDEX.

P.

- Pactolus*, a river whose sand is god, 60
- Pæan*, a name of Apollo, 35
- Palæmon*, a sea god, 213
- Palenefs, Pallor*, worshipped as a god, 318
- Pales*, the goddess of shepherds, 195
- Palilia*, or *Pavilia*, sacrifices offered to Pales, 195
- Pallas*, the same with Minerva, 89. 90
- Palladium*, an image of Minerva that fell from heaven, 90
- Pallantias*, a name of Aurora, 121
- Pan*, the chief of the rural gods, 176; his descent, and image, 177; his actions and inventions, 178; the meaning of this fable, 178
- Panic fears*, what they are, and whence so called, 177
- Pandora*, the first woman, fashioned by Vulcan; her box, and the mischiefs that came from it on mankind, 142
- Pantheon*, its description, 1
- Paphia*, a title of Venus, 102
- Parca*, the Fates so called, 230
- Paris*, his descent and birth, 109; determines who is the fairest of Juno, Minerva, and Venus, 110; runs away with Helena, who was betrothed to Menelaus, which occasions the war between the Greeks and Trojans, in which Paris is killed by Phocetes, 110
- Parnassides*, the Muses so called, 171
- Parthenos*, or *Parthenia*, a title of Juno, 85; and of Minerva, 91
- Parthenope*, one of the Syrens, 321
- Partunda*, a nuptial goddess, 255
- Parva*, a title of Fortune, 317
- Pasiphae*, falls in love with a bull, and brings forth a Minotaur, 45; the meaning of this fable, 45
- Pasithea*, a name of Cybele, 155
- Pasitheo*, a daughter of Atlas, 290
- Patelina*, a goddess of corn, 205
- Patellarii*, gods of the lowest order and rank, 7
- Patulcius*, or *Patulacius*, a name of Janus, 137
- Paventia*, a tutelar goddess to infants, 259
- Pavor*, worshipped as a god, 318
- Pax, Peace*, worshipped as a goddess, 309
- Pegasus*, the Muses' horse, his birth and description, 282; is caught and rode upon by Bellerophon, and afterward placed in heaven among the stars, 283
- Pegafides*, the Muses so called, 171
- Pelias*, sends Jason to fetch the golden fleece, 272; is torn to pieces by his daughters, 273
- Pellonia*, a tutelar goddess to adult persons, 260
- Penates*, domestic or household gods, three ranks and degrees of them, 249; Penates, sometimes simply taken for a dwellinghouse, 250; description of their images, 250
- Penelope*, the wife of Ulysses, 296; a most remarkable example of chastity, 298
- Pentheus*, torn to pieces by his mother and sisters, 63
- Perfecta*, a title of Juno, 85
- Persea*, a tree dedicated to Harpo rates, 319
- Perseus*, his descent, 281; receives presents from the gods; delivers Andromeda from a sea-monster, and marries her; conquers the Gorgons, strikes off

INDEX.

- Medusa's head, and turns Atlas into a rock ; he, Andromeda, and her mother Cassiopeia are made constellations, 282
- Periclymenus*, one that could transform himself into any shape, and was killed by Hercules when in the shape of a fly, 211
- Perrun'a*, a nuptial goddess, 255
- Pessinun'ia*, a goddess whose image was a shapeless stone, 103—A name of Cybele, 157
- Phe'ara*, solicits her son Hippolitus to wickedness, but in vain, 276
- Phaeton*, the son of Sol, obtains leave to drive the chariot of the Sun for one day, 43 ; overthrows it, by which the heaven and the earth are set on fire, and he is by Jupiter struck with thunder into the river Po. 44 ; his sisters turned into poplars, 44 ; the meaning of this fable, 44
- Pha'i*, images set up in honour of Bacchus 66
- Pha'i'a*, feasts in honour of Bacchus, 66
- Phallus*, a name of Priapus, 185
- Pharæus*, a name of Apollo, 34
- Pha'mon*, the son of Apollo, a famous musician, 193
- Phimela* ; see *Tereus*.
- Phœ'us*, a name of Apollo, 35
- Phlegethon*, or *Puriphlegethon*, one of the infernal rivers, the streams of which are fire, 222
- Phrygas*, burns the temple of Apollo, and is punished for it in hell, 238
- Phorcus*, or *Phorcys*, a son of Neptune, 210
- Phosph'erus*, the morning star, 292
- Picumnus* a rural god, 205
- Pierids*, or *Pieræ*, the Muses so called, 171
- Pie*, worshipped as a goddess, 306
- Pi'umnus*, a rural god, 205 ; and a tutelar god to breeding women, 256
- Pirithous*, the friend of Theseus, torn to pieces by Cerberus, 275
- Pistor*, a name of Jupiter, 22
- Piciades*, seven of Atlas' daughters, 290 ; why they were called by this name, 291
- Plione*, the wife of Atlas, 290
- Pexaris*, a daughter of Atlas, 290
- Pluto*, the king of hell, his descent, 223 ; steals away Proserpine, 224, 227 ; his names, 224 ; his office and power, 226
- Plutus*, the god of riches, 226
- Puvius*, a name of Jupiter, 22
- Podalirius*, a son of Æsculapius, 285
- Pœna*, accounted a diety, 261
- Pollux* ; see *Castor*.
- Polyhymnia*, *Polymnia*, or *Polymnera*, one of the Muses, 170
- Polynices* ; see *Eteoclus*.
- Polyphemus*, a son of Neptune, and a great robber, 144
- Polyxena*, at her marriage with Achilles causes him to be killed, and is sacrificed to appease his ghost, 295
- Pomona*, the goddess of fruit, 197
- Pontia*, a name of Venus, 112
- Populæna*, or *Populonia*, a title of Juno, 85
- Porrina*, or *Postverta*, a tutelar goddess to women in labour, 257
- Porta Libitina*, a gate at Rome, through which dead bodies were carried to be burnt, 262
- Portimæus*, or *Portitor*, a name of Charon, 221
- Pertumnus*, a sea god, 213
- Poseidon*, a name of Neptune, 208
- Poramides*, nymphs of the rivers, 200



- Poïna*, a tutelar goddess to infants, 259
- Poverty*, worshipped as a goddess, 318
- Prædator*, a name of Jupiter, 22
- Prænestina*, a title of Fortune, 318
- Præstites*, the same with Genii, 254
- Priapus*, the god of the gardens, his birth and deformity, 184—  
One of the nuptial gods, 255
- Primigenia*, *Privata*, and *Propria*, names of Fortune, 317
- Procris*, married to Cephalus, and killed accidentally by him, 121
- Progne*; see *Tereus*.
- Prometheus*, makes a man of clay, and animates him with fire stolen from heaven, 142, 286; punished by Jupiter for his theft, 287; freed from his punishment by Hercules, 288; the meaning of this fable, 288
- Pronuba*, a title of Juno, 85
- Propætidæ*, the first prostitutes, turned into stones, 104
- Propylæa*, a name of Hecate, or Diana, 191
- Prosa*, or *Prorsa*, a tutelar goddess to women in labour, 257
- Proserpine*, a goddess of corn, 205; her descent, and how carried away by Pluto, 227; is sought for by her mother Ceres, who obtains from Jupiter that Proserpine shall be six months with Pluto, and the other six with her in heaven, 228; the meaning of this fable, 229
- Proteus*, a son of Neptune, who could transform himself into any shape, 211
- Putatitii*, gods of an inferior rank and order, 7
- Sygalion*, falls in love with an ivory statue, which, when turned into a woman, he marries, 204
- Pylades*, the friend of Orestes, 279
- Pyriasis*, a title of Minerva, 94
- Pyramids* of Egypt, one of the seven wonders of the world, 42
- Pyramus* and *Thisbe*, unfortunate lovers, their story 105
- Pyrrha*, the wife of Deucalion, 288
- Pyrrhus*, killed by Orestes for marrying Hermione, 279
- Pythius*, a name of Apollo, 36
- Pybo*, a daughter of Atlas, 290

## Q.

- Quadrifons*, a name sometimes given to Janus, 134, 135
- Quis*, a tutelar goddess to adult persons, 260
- Quintus*, a name of Pluto, 225
- Quirinus*, a title of Jupiter, 22; and of Mars, 73

## R.

- Rationes Libitinæ*, an account of the dead, not unlike our Bills of Mortality, 262
- Rebus*, a title of Bacchus, 58
- Redux*, a title of Fortune, 318
- Regia*, a title of Fortune, 316
- Regina*, a title of Juno, 85
- Regnator*, and *Rex*, titles of Jupiter, 23
- Rhadamanthus*, one of the infernal judges, 234
- Rhamnusia*, the same with Nemesis, 175
- Rhea*, a name of Cybele, 154
- Ridens*, a title of Venus, 101
- Robigus*, a god of corn, whose festivals are called *Robigalia*, 204
- Rumia*, a tutelar goddess to infants, 259
- Runcina*, the goddess of weeding, 205
- Rural Gods* and *Goddesses*, 176
- Rusina*, a rural deity 204

## S.

- Sabazia*, mysterious rites of Proserpine, 227
- Salacia*, a name of Amphitrite, 208
- Salii*, priests of Mars, 73
- Salisubulus*, a title of Mars, 73
- Salmoneus*, imitates Jupiter's thunder, for which he undergoes a severe punishment in hell, 239
- Salus*, Health, worshipped as a goddess, 348
- Sanitas*, or *Hygiea*, a daughter of Æsculapius, 285
- Sator*, and *Sarritor*, rural gods, 204
- Satyr*s, priests of Bacchus, 61; a description of them, 182
- Saturn*, his image, family, and actions, 124; devours all his male children, 125; taken prisoner by Titan, but set at liberty by Jupiter, 126; deposed by Jupiter, flies into Italy, and reduces the wild people to civil society, 126; his names, 128; sacrifices offered to him, 129; the historical meaning of this fable, 130; the philosophical meaning of it, 132
- Saturnalia*, festivals in honour of Saturn, 129
- Scoteia*, a title of Venus, 102
- Scylla*, the daughter of Phorcus, courted by Glaucus, and turned by Circe, her rival, into a monster, 45, 216; throws herself into the sea and becomes a rock, 217
- Scylla*, the daughter of Nisus, ruins her country, by cutting off her father's purple lock of hair, and is turned into a lark, 217
- Scylla* and *Charybdis*, the meaning of that fable, 218
- Seia*, or *Segetia*, a goddess of corn, 204
- Seleæi Dii*, the supreme gods, 6
- Semele*, beloved by Jupiter, 54; through her own ambition is destroyed by his embraces, 55
- Semones*, gods of the lowest order and rank, 7
- Senje*, or *Mens*, worshipped as a goddess, 309
- Sentina*, a tutelary goddess to youths, 260
- Serapis*, or *Sorapis*, an Egyptian god, the same with Apis, 300.
- Silence*, the gods and goddesses of it worshipped, 319
- Sileni*, priests of Bacchus, 61
- Silenus*, the companion of Bacchus, 181
- Silvanus*, a god of the woods, 180
- Sirens*, their description, 214; overcome by Orpheus, and turned into stones, 215; the explanation of this fable, 216
- Sisyphus*, how punished in hell for his robberies, 239
- Sleep*, worshipped as a god, 233
- Socigena*, a title of Juno, 84
- Sol*, a name of Apollo, 33; and of the Sun, 40
- Solviziona*, a name of Diana, 257
- Somnus*, the god of sleep, 233
- Sospita*, a title of Juno, 86
- Soter*, or *Servator*, a title of Jupiter, 23
- Sphinx*, a monster that tore many in pieces for failing to explain her riddle, and on Oedipus resolving it she destroys herself, 244
- Spolia Opima*, the spoils which one general takes from another in battle, 19
- Stabilitor*, and *Stator*, names of Jupiter, 22, 23
- Stata*, or *Statua Mater*, a tutelary goddess to adult persons, 261
- Stata*, a title of Fortune, 318
- Statanus*, or *Statulinus*, a tutelary goddess to infants, 259

INDEX.

*Stellio*, a faucy boy turned into an  
evet by Ceres, 165

*Sterculius*, *Stercutius*, *Stercutus*,  
or *Sterquilinius*, a rural god,  
205

*Strenuus*, a name of Saturn, 128

*Stheno*, one of the Gorgons, 242

*Sthenobaea*, endeavours to entice  
Bellerophon to adultery, but is  
rejeeted, and therefore kills her-  
self, 283

*Stimula*, and *Strenua*, tutelar  
goddeſſes to adult perſons, 260

*Stymphalides*, birds that feed on  
human fleſh, deſtroyed by Her-  
cules, 267

*Styx*, one of the infernal rivers,  
222

*Suada*, a nuptial goddeſs, 255

*Suculae*, ſeven of the daughters of  
Atlas, called alſo Hyades, 290

*Summanus*, a name of Pluto, 225

*Sun*, his deſcent and names 40;  
his actions 41; his children, 41,  
43

*Synheſis*, a cloak worn only by  
gentlemen, 130

*Syrinx*, a nymph, courted by Pan,  
but flies from him, and is turned  
into a bundle of reeds, 179

T.

*Tacita*, a goddeſs of ſilence, 319

*Tantalus*, kills and dreſſes his ſon  
Pelops, 240; his puniſhment  
for it in hell, 240; the meaning  
of this fable, 241

*Tauriceps*, or *Tauriformis*, a name  
of Bacchus, 56

*Taygete*, a daughter of Atlas,  
290

*Telchines*, prieſts of Cybele, 159

*Telegonus*, the ſon of Ulyſſes by  
Circe, 297

*Telemachus*, the ſon of Ulyſſes by  
Penelope, 298

*Teletuſa*, the mother of Iphis,  
301

*Tempeſtas*, worſhipped as a god-  
deſs, 318

*Tereus*, marries Progne, falls in  
love with her ſiſter Philomela,  
debauches her, and cuts out her  
tongue, 75; ſhe informs Progne  
of this villainy by needlework,  
and to revenge themſelves they  
kill and dreſs Itys, whom his  
father Tereus feeds on for ſup-  
per, 76; Progne becomes a ſpar-  
row, Philomela a nightingale,  
Tereus a hoopoe, and Itys a  
pheasant, 77

*Tergemina*, a title of Diana, 189

*Terminus*, a rural god, 186; his  
ſacrifices called *Terminalia*, 187

*Terpſichore*, one of the Muſes,  
170

*Terreſtrial Gods and Goddeſſes*;  
124

*Terreſtrial Nymphs*, 200

*Thalia*, one of the Graces, 113—  
One of the Muſes, 170

*Theodamas*, killed by Hercules,  
270

*Theſeus*, his parentage, and eſcape  
from Crete, 274; he and his  
friend Pirithous go down to  
hell, 275; his other adventures,  
276

*Theſmophoria*, ſacrifices offered  
to Ceres, 166

*Thiſbe* and *Pyramus*, unfortunate  
lovers, their ſtory, 105

*Thoas*, king of Taurica Cherſo-  
neſus, appoints Iphigenia prieſt-  
eſs of human ſacrifices, and is  
afterward killed, 280

*Thyades*, Bacchus' companions,  
55; and his nymphs, 201

*Thyoncus*, a name of Bacchus, 58

*Tireſias*, loſes his ſight, and ob-  
tains the gift of prophecy, 91

*Tiſiphone*, one of the Furies, 231

*Titan*, or *Titanus*, transfers the  
kingdom of the world to Saturn,  
125; takes Saturn priſoner, but

INDEX.

- is afterward overcome by Jupiter, 126; the chief of the Titans, 238
- Titans*, make war on Jupiter, and are subdued, 238
- Tithonus*, marries Aurora and obtains immortality, 121; grows weary of life and is turned into a grasshopper, 122
- Tityus*, one of the giants that warred against heaven, 237
- Tonans*, and *Tonitrualis*, names of Jupiter, 23
- Trieterica*, sacrifices to Bacchus, 61
- Triformis*, a title of Diana, 189
- Trioculus*, or *Triophthalmos*, a name of Jupiter, 24
- Tripolemus*, educated by Ceres in an extraordinary manner, and sent by her to teach men husbandry, 164
- Tripus*, in Apollo's temple, 36
- Triton*, the son and companion of Neptune, 212
- Tritonia*, a name of Minerva, 92
- Triumphus*, a name of Bacchus, 58
- Trivia*, a name of Hecate, or Diana, 191
- Troy* the walls of it built by the music of Apollo's harp, 30; the city taken and pillaged by Hercules, 270; destroyed by the Grecians, 110
- Truth*, worshipped as a goddess, 308
- Tutulina*, or *Tutulina*, a goddess of coin, 205
- Tyche*, a daughter of Atlas, 290
- Tyndaris*, a name of Helena, 277
- Tyndaridæ*, the children of Tyndarus, 277
- Tyndarus*, king of Laconia, the husband of Leda, 277
- Typhoeus*, or *Typhon*, one of the giants that warred against heaven, 236
- V.
- Vacuna*, a tutelary goddess to adult persons, 260
- Vacitanus*, or *Vaticanus*, a tutelary goddess to infants, 258
- Vallonia*, the goddesses of the valleys, 204
- Veiovis*, *Vejupiter*, and *Vedius*, titles of Jupiter, 24
- Veria*, a name of Amphitrite, 208
- Venus*, her image, 97; her descent 98; her marriage, and her several names, 99; her actions, 103; her companions, 111; the explanation of this fable 114 — One of the nuptial goddesses, 255
- Vergiliæ*, the same with Pleiades, 291
- Verticordia*, a title of Venus, 103
- Vertumnus* courts and obtains Pomona, 198; has power to transform himself into any shape, 198, 211
- Vesci*, gods of the lowest rank and order, 7
- Vesper*, *Vesperugo*, the evening star, 292
- Vesta*, the Elder, the oldest of the goddesses, and the same with the Earth, 150
- Vesta*, the Younger, the same with Fire, 151; the explanation of this fable, 152
- Vestæ*, why round tables were so called, 150
- Vestal Fire*, how preserved perpetually by the Romans, 151
- Vibilia*, a tutelary goddess to adult persons, 260
- Vines*, first planted by Bacchus, and the art of pruning them first taught by an ass, 59
- Violence*, worshipped as a goddess, 218
- Virius*, a name of Hippolytus, 277

INDEX.

- Virginensis*, and *Viriplaca*, nuptial goddesses, 255
- Virginia*, daughter of Aulus, dedicates an altar to Pudicitia Plebeia, 307
- Virgo*, a title of Fortune, 318
- Virilis*, a title of Fortune, 317
- Virtue*, worshipped as a goddess, 304
- Viscata*, or *Viscosa*, a title of Fortune, 318
- Vitula*, a tutelary goddess to adult persons, 260
- Ulysses*, his descent, marriage, and various adventures, 296
- Understanding*, or *Sense*, worshipped as a goddess, 309
- Unxia*, a title of June, 86
- Volumnus*, and *Volumna*, tutelary deities to adult persons, 261
- Volupia*, a tutelary goddess to adult persons, 260
- Volusia*, a goddess of corn, 205
- Urgus*, a name of Pluto, 225
- Urania*, one of the Muses, 170
- Vulcan*, his birth, descent, and employment, 140; courts Minerva; but is rejected, 141; marries Venus, who is false to his bed, 74, 141; makes the first woman, who is called Pandora, 142; his servants, 142; his children, 143; the signification of this fable, 145
- Vulcania*, feasts in honour of Vulcan, 141

W.

- Walls* of Babylon, one of the seven wonders of the world, 42
- Wonders* of the World, seven particularly so called, 41
- Wise Men of Greece*, their names and characters, 37

X.

- Xanthus*, one of the horses of Achilles, 242
- Xenia*, a name for presents made to strangers, 24

Z.

- Zagreus*, a title of Bacchus, 64
- Zephyrus*, his descent, 242
- Zeus*, a name of Jupiter, 24

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